Ghost representation: a study of bodily ghosts and materialisation of mind and body in mid-nineteenth-century female writers' ghost fiction

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Abstract

This thesis studies the fictional ghosts created by the four writers in their ghost fiction, Emily Brontë, Elizabeth Gaskell, Mary Elizabeth Braddon, and Charlotte Riddell. It aims to clarify two things: how these four writers create physical bodies of fictional ghosts and how their physical bodies materialise the contemporary scientific ideas on human body. Each chapter examines various 'embodiments' of ghosts through close reading of each text, particularly paying attention to the ways the ghosts manifest their bodily forms, or in some cases the ways they foreground physical significance and properties. The thesis explores the literary works of ghost or ghostly fiction that ranges from a novel to the stories published in periodicals and magazines over the period between 1840s and 1880s, while suggesting a cultural shift in the representation of fictional ghosts that runs parallel with the scientific shift of interest in mind and body from the physiological to the psychological.

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Introduction

This thesis, entitled 'Ghost Representation: A Study of Bodily Ghosts and Materialisation of Mind and Body in Mid-Nineteenth-Century Female Writers' Ghost Fiction', studies the representation of ghosts in the ghost fiction written by four representative female writers over the period from the 1840s to the 1880s: Emily Brontë, Elizabeth Gaskell, Mary Elizabeth Braddon, and Charlotte Riddell. These writers were all notable at the time for writing ghost narratives, and they contributed to the development of the literary genre of ghost fiction in the Victorian period. The thesis aims to clarify two things; how these four writers create physical bodies of fictional ghosts in their ghost novels and stories; how their physical bodies materialise the contemporary scientific ideas on human body. For this purpose, in each chapter, I will first examine various 'embodiments' of ghosts in their representative works through close reading of each text, particularly paying attention to the ways the ghosts manifest their bodily forms, or in some cases the ways they foreground physical significance and properties. Secondly, I will further argue how each type of representation reflects and materialises each author's concern with the idea of mind and body, which was a popular scientific topic throughout the Victorian period. By discussing these four writers chronologically in the following chapters, I finally hope to be able to suggest an overall cultural shift in the representation of fictional ghosts that runs parallel with the scientific shift of interest in mind and body from the physiological to the psychological.

In this chapter of introduction, I will first briefly explain why Victorian debates on human mind and body could be connected with creation of ghosts in the contemporary literary texts, with an outline of a general transition of scientific trends. Then the introduction is followed by four number of parts that discuss several

important contexts that surround Victorian ghosts and ghost stories, and the last additional part provides a brief abstract of each chapter of this thesis.

The Victorian period was the time when ghosts and spectres came to be positively linked with the contemporary physiological explorations of human mind and body. This will be most distinctively shown in the increased popularity of Spiritualism after the 1860s, which can be said as one of the most well-known Victorian 'embodiments' of ghosts in cultural scenes. Although there was a dispute even at the time whether the phenomenon belonged to the realm of science or pseudo-science, or the natural or the supernatural, many Spiritualists sought to find scientific evidence and even considered that séances could be offered as experimental sites for other scientific disciplines, including physiology and physics. For example, some Spiritualists argued that 'spirits' or 'spirit beings' consisted of some aerial or ethereal aspects of human bodies, which was an idea that supported the medical discourse of magnetic force flowing between humans and the external world. For others, explicating how spirits manifested themselves could scientifically prove 'natural order', or some kind of celestial mechanics, that would exist mysteriously in this world even though God's Design was no longer certain. It can be said that various kinds of 'spirit manifestations' in séances, which sometimes took a form of a fully-formed human body, were believed and acknowledged because there was a scientific endeavour behind the phenomena to demonstrate a mechanism that would unite the physical frame of a human being and the 'spiritual' framework of the natural world. Spiritualism was one of the results of 'probing connections between the known physical and the unknown "spiritual" forces', and this exploration is also true to the mid-Victorian physiological investigations into human mind and body.[1]

[1] Richard Noakes, 'Spiritualism, Science and the Supernatural in Mid-Victorian Britain', in *The Victorian Supernatural*, eds. by Nicola Bown, Carolyn Burdett and Pamela Thurschwell (Cambridge: Cambridge University Press, 2004), pp.23-43 (p.31).

Scientific studies of mind and body experienced a certain paradigm change in the mid-nineteenth century, which is typically shown in 'a terminological shift from "soul" to "mind"', as Rick Rylance comments.[2] The concepts of 'soul' and 'spirit' had long been associated in the Western culture with ghosts and spectres, since one's soul or spirit was believed to survive the bodily death and its source to be a 'vital principle of life', which most people believed to exist within the living human body independently. By the early nineteenth century, such a viatalistic idea became a part of the discourse that supported the special position of human beings in the great chain of being, and people thought that the essential nature of human soul as well as its existence would lie in the 'superadded' principle which was beyond enquiry and recognition. The idea also succeeded a theological stance of the Enlightenment. However, in the mid-nineteenth century when science more inclined to materialism, people's anticipation for a scientific solution to the soul's ontological question increased, and such a philosophical enquiry into soul came to be gradually replaced by physiological and anatomical investigations into human bodies. Soul became something that could only be approached and analysed in a positivistic process of unravelling the system of a physical frame of a human being, and thus the interest in 'mind' increased as a replacement for a spiritual interest and metaphysical quest for the superiority of the soul. The study of mind and body was incorporated into the contemporary science of physiology and psychology.

This also means that the 'spiritual' and the 'material' of human faculties could no longer to be opposed but only to be combined in many ways. Mesmerism and hypnotism can be given as examples again; while both mesmerism and hypnotism were practiced in medicine, what they particularly emphasised was the unique 'power'

[2] Rick Rylance, *Victorian Psychology and British Culture: 1850-1880* (Oxford: Oxford University Press, 2002), p.24.

of a human body, 'a new form of invisible force which was yet to be identified'.[3] A series of scientific studies on a complex relationship between the inner mind and physical faculties were continued to be influenced by the trends of 'spiritual' or philosophical discourse, although they branched out into several schools and disciplines based on the trends of materialism. Significantly, with these seemingly conflictual approaches combined, people's scientific interest shifted into human mind and body as faculties. Mind was severed from Nature and it later developed as 'ideas' and 'consciousness' along with the advancement of Victorian psychology. Body came to be linked with the nervous system, and in some extreme arguments it was understood as a form of machine in a similar way to the mechanism of Cartesian dualism; or, in the later period, it came to be seen more often as a sensory system that functioned autonomously with reflexive responses, or a system that retained some other perceptions that could interact with the environment. Thus both mind and body turned to be the direct objects of studies in these physiological and materialistic approaches. These studies also constituted 'the evolutionary study of the *self* as an aspect of wider science of the organic world', and for many Victorians, another critical issue was what could make such a human 'self' respectable, coherent, and rationalised.[4] On the other hand, what the advancement of physiological explorations continued to reveal was somewhat more mysterious, unknown, and uncontrolled aspects of human mind and body, which continued to draw public attentions. It is noteworthy that this strange mixture of the mystified and the real converged at this scientific exploration throughout the century, and that the mid-century showed this complicated situation in particular.

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[3] Jenny Bourne Taylor and Sally Shuttleworth, 'Reading the Mind: Introduction', in *Embodied Selves: An Anthology of Psychological Texts 1830-1890*, eds. by Jenny Bourne Taylor and Sally Shuttleworth (Oxford: Clarendon Press, 1998), pp.3-7 (p.6).

[4] Jenny Bourne Taylor and Sally Shuttleworth, 'Introduction', in *Embodied Selves: An Anthology of Psychological Texts 1830-1890*, eds. by Jenny Bourne Taylor and Sally Shuttleworth (Oxford: Clarendon Press, 1998), pp.xiii-xviii (p.xiv). Italics are mine.

Another important thing is that, along with this overall change in scientific approaches, it can be maintained that the very nature of the supernatural changed for Victorian people too. The spiritual and mysterious nature of 'soul' had long been congenial with inexplicable and non-physical existence of supernatural beings including biblical and folkloric creatures, but when scientific naturalism and secular materialism began to influence culture and society, human body came to be a new target and also to be linked with 'ghosts', which were mostly visible, material, and considered to be positive revelations of the 'supernatural' of human beings. In the field of physiology, human bodies were even more mystified than the spiritual soul. This is the same for the general public too, and how human beings could survive the death turned a matter of body, or a matter of the whole framework of mind and body, which would change cultural meanings and roles of ghosts. I would argue furthermore in this thesis that an overall shift into materialism could be reflected on fictional ghosts in literary works. Hence, the thesis will focus on mid-nineteenth century (specifically from the 1840s to 1880s), which shows a phase of multifaceted aspects in this transition. I hope to show in the following chapters the way fictional and literary ghosts turned to reveal themselves gradually as materialised and mechanic bodies. The ghost creations by the four writers all represent in different ways the contemporary interests in physical bodies of a human being.

I. The Gothic tradition and context

The period when theological and introspective attitudes of the intellectuals gave way to their frequent adoptions of practical behaviour and cognitive knowledge, and when people's interest in natural philosophy, which used to separate mind and body, declined and natural science emerged as 'a more confident and assertive

material science', it was also the time when the Victorian middle class began to emerge as a new group of intellectual informants through their interactions with the popularised medium of newspapers and magazines.[5] The scientific mind of professionals continued to influence the general public throughout the century, and people kept a desire to explore their material world and attempted to explicate it using secularised and rationalised terms instead of leaving it to the mystic and metaphysical realms of knowledge and experience. For the middle class, novels are among the chief media that informed and communicated a cultural change people experienced after Romantic movements. The popularity of ghost stories after the 1850s was also connected with this rise of the middle class, and with their interest in mind and body to no small extent. Victorian scientific explorations and discoveries not only provided interesting themes and unique instruments for ghost fiction but also made it a more suitable and useful site to present even much more mystified and incoherent world in the age of materialism.

The mid-nineteenth century's emergence of 'ghost stories' in new literary magazines and periodicals has long been discussed and explained in terms of Gothic inheritance, and they have often been recognised as a part of Gothic variations. The four writers I will discuss in this thesis had enough literary education and knowledge to be conscious of the Gothic tradition, and they were all familiar with the types of spectres and phantoms that Gothic novels had continued to produce from the latter half of the eighteenth century. Their literary devices are indeed much owed to the Gothic. However, there is an important difference between the eighteenth-century Gothic fiction and the Victorian Gothic fiction in general, which is often explained in terms of the locus of 'terror and horror'. The exotic and foreign settings in the Gothic romance were replaced with modern cities and houses. The aesthetic senses of 'terror

[5] Rylance, p.41.

and horror' were now the real and psychological horror caused by criminals, murderers, and the insane, all those who could likely live next door. While the horror seemed intensified and sensed close at hand, supernatural factors and the fantastic tended to be naturalised. What this particularly means would be that Gothic features of excess and transgression did not have their original effects any more, which is to be shown more in details in the following paragraphs. In this change of literary trends, which is sometimes called 'the domestication of the Gothic', various types of ghosts meanwhile appeared in literary magazines and periodicals to entertain readers in the latter half of the nineteenth century.[6] Considering this tendency, literary attempts that these writers made necessarily take on different aspects from the typical Gothic world of excess and transgression and show something unique, which can be especially found, I consider, in the physicality of ghosts.

Ghosts, spectres, and supernatural beings all appear more often than not in Gothic romance and poems. In the traditional Gothic fiction, which started in the latter half of the eighteenth century, ghosts are fundamentally the object of fear. David Punter explains as follows:

> It is a commonplace of literary history that, through the earlier part of the eighteenth century, the ghosts and phantoms which had played so important a part in earlier literature seemed to disappear, because there was no room for them in the supremely rational world of the Augustans. But they started to reappear with the Gothic revival, occurring often in the old ballads, and from there they moved into Gothic fiction. The ways in which they were presented were manifold […]. It is important, however, to point out that in one sense this makes very little difference: even if the ghosts are eventually explained away, this does not mean that their actual presence within the text can be forgotten, and almost all the Gothic writers used the fear of the supernatural for one purpose or another.[7]

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6 David Punter and Glennis Byron, *The Gothic* (Oxford: Blackwell Publishing, 2004), p.26.

7 David Punter, *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present*

In this way, the supernatural was firstly effective and useful to raise the sense of fear, and for typical writers such as Ann Radcliffe and Matthew Lewis, passion and feelings that would respond to the supernatural and even crush reason are important. Hence, ghosts need to be overtly dangerous and frightening beings, and the dead often appear to remind people of the moment of death or the state of mortality. Ghost is not only necessary to emerge as Death for 'memento mori' but also to let readers indulge in the state of fear and melancholy so that they can hopefully get over these feelings to achieve any sense of the sublime. The excess of emotional life was important in the traditional Gothic fiction. This kind of a frightening image of a ghost was one of the features in Romantic works, too; such a typical example is a vampire, which is a supernatural being that transgresses the law of mortality and works as a symbol of excess. Vampires often appear as foul, dangerous, and untouchable beings, but this Gothic image changes when it comes into novels, which I will further argue in the first chapter by discussing the text of *Wuthering Heights*.

Ghosts in the traditional Gothic fiction are not only the frightful beings to raise the sense of fear, but they notably developed as a literary device to represent something more than the ghosts and their entities. Many critics have been discussing various texts of Gothic fiction to reveal their uncanniness by means of exploring ghost's potential of symbolising and figurative functions, and now it is well acknowledged that the Gothic played a crucial role in the development of the twentieth-century psychoanalysis. This is mainly because Gothic ghosts are likely to be treated as an artificial and artistic device. For example, Punter explains that, for writers like Radcliffe and Lewis, phantom and illusion was 'principally an apt metaphor in which to convey wider thematic concerns', such as 'the complex relations between solitude, society and the imagination' or 'the relation between the

Day, Vol.1: The Gothic Tradition (London: Routledge, 2013), p.10.

individual and the environment'.[8] To give another example from recent criticism, Jerrold E. Hogle argues that the Gothic develops a specific art form. He maintains that, by invoking Julia Kristeva's concept of 'abjection', ghosts and phantoms are adopted as an art of 'harbouring symbolic acts of "abjection"', which is to 'throw off' pre-consciously 'unresolvable contradictions at the heart of our psyches or societies into fearsome mixed forms'.[9] 'Ghostly fragments' can thus be indicative of past sins, and fictional female ghosts can indicate one's subservience to the repressive social structure.[10] These arts are necessary to keep away the 'anomalies', which can manifest at any moment the underlying confusion and contradictions of human mind and society in a strangely and abhorrently way.

It is true that this artificiality contributes to the later development and richness of novels, but the problem of physicality and entity of these ghosts is rather ambivalent in this Gothic world. For example, bloody ghosts and vampires are the symbols of excess, which in most cases frighten young protagonists to death, but the reality of the bleeding bodies is not so often the focus in the traditional Gothic fiction. Even the Bleeding Nun in Lewes' *Monk*, whose naturalistic description requires us 'to *see* it before us, lurid and gory as a stage ghost' and to assume its reality, is nonetheless placed eventually under our suspicion that it might be a projection of the character's inner mind, of 'paranoia and vulnerability', a projection of 'Raymond's guilt about elopement and his fears for Agnes's safety'.[11] This kind of an apt scheme that freely hovers the boundary between the reality and the supernatural is the feature of the Gothic fiction. However, the nineteenth-century Gothic fiction comes to show different aspects in that its narrative structure becomes more artful and refined so as

8 Punter, p.64.
9 Jerrold E. Hogle, 'Gothic and the Nineteenth-century Novel: The Art of Abjection', in *The Edinburgh Companion to Gothic and the Arts*, ed. by David Punter (Edinburgh: Edinburgh University Press, 2019), pp.310-20 (p.312).
10 Hogle, p.312.
11 Punter, p.61, p.68.

to assume the reality, and furthermore, supernatural beings within such a scheme are complicated enough to reveal a contradiction of their own fictitiousness and physicality.

This is distinctively shown in Mary Shelley's *Frankenstein* (1818), which presents a certain difficulty of creating a symbolic figure of the supernatural, and yet it succeeds in creating the fictitious monster with psychological reality. The nameless monster is not a phantom returning to the world but a living creature which is made from the parts of dead bodies. It is a physical existence that develops human mind and sentiment; nonetheless it is a supernatural existence destined to be exiled from human society, and even from the world of Nature in the end. This creature can be a symbol of excess and transgression, but as has often been said, the creature's condition is more associated with deviation and alienation caused by his ugliness that makes him detested and miserable. Moreover, his body is a collection of dismembered bits and fragments of physical matter which cannot fall into decay and vanish, while most of the other characters surrounding Victor, the creator, are destined to die or to be killed as mortal human beings. It is to be noted that, whereas this predominance of the body tortures the creature, the creature also needs to be there for its ultimate symbolic existence, standing for the very state of antinomy and dilemma. The monster is ultimately charged with the symbolic role as a Gothic image of spectre.

Written at the turn of the century, Shelley's work is filled with Romantic imagery and dreams, characterised by her frequent symbolic use of moon, fire, and water. The monster is one of these figurations, and considering the period when natural philosophy started to decline before the materialistic age, this monstrous creature can also signify, in the context of the contemporary science, a rupture or incongruity between human beings and Nature, or 'a monstrous merging of unlike

things, rather than a recovery of a lost unity'.[12] Maggie Kilgour points out to the scientist Victor's materialistic preference of analysis and dissection of nature in his act of creation: 'Victor's creation of this monster suggests that the rational analytic mind that divides absolutely can only imagine reconciliations as monstrous regression to a state of undifferentiation'.[13] An attempt to recover the unity between human and nature by new science ends up revealing a state of confusion and chaos left to be unresolved, which is ultimately represented by the ugly monster. The Gothic demand of artistic figurations can thus only lead to the monster's revelation of a state of an aporia. During the eighteenth century when people believed science to be an ideal principle to achieve freedom, Gothic figures were full of horror and terror, set against reason and rationalism. However, at the turn of the nineteenth century, Gothic embodiment of the supernatural shows itself a state of confusion, perplexity, and contradiction, which is necessarily linked with the rise of positivistic science. Before the coming age of doubt and materialism, *Frankenstein* presents difficulty of coexisting the corporeal reality and the metaphysical significance in a supernatural figure, whose existence is called for a certain purpose within the world of fiction.

This kind of difficulty may also be confirmed in the fact that Gothic techniques of figurations were increasingly valued by the next generation of realist writers, while Gothic fiction as a genre declined in the Victorian period as total immersion in supernatural realities and excessive feelings became less significant. Victorian novelists were generally conscious of the powerful effects of adopting Gothic devices and elements, and their attempts to evoke supernatural agency and heightened sensitivity within the framework of realism are indeed effective in implying hidden meanings and repressed feelings confined and regulated within the society at the time. For example, strange voices in *Jane Eyre* (1847), imaginary and premonitory

[12] Maggie Kilgour, *The Rise of the Gothic Novel* (London: Routledge, 1997), p.198.
[13] Kilgour, p.205.

footsteps in the Ghost's Walk in *Bleak House* (1853), panic and fears intensified by ghostly association in *Cranford* (1853), they all retain symbolic significance and serve to bring a wider dimension to the domestic and social realism.

This is to say that these Gothic elements serve to expand the scope of realism as a form of fiction. It is true that Victorian writers often created haunting scenes and produced various types of phantoms and illusions in their realist works, but they do not expand the world of the supernatural. This, in fact, applies to the genre of ghost stories. The ghost story, which started to gain popularity in the 1840s-50s, is basically different from the excessive world of the Gothic in that encounters with ghosts are limited and tamed as Victorian material and empirical world tend to support natural realism. As Fred Botting points out, the ghost story in this early period 'presents a more definite idea of reality in order to evoke a specifically uncanny effect'.[14] However, Victorian fictional ghosts do not always contribute to support natural realism. They keep shaking the boundary between the supernatural and the real, and their physical entities seem to be foregrounded so much as to avoid being interpreted as symbols or metaphors. Significantly, these ghosts take on different aspects from the traditional Gothic fiction and challenge literary conventions. In such a case, ghosts are much more connected with their original meaning of 'the dead', and they are not overtly and extravagantly frightful objects and beings. They are the very embodiments of people's interest in bodies.

In the literary history and criticism, both the eighteenth-century Gothic fiction and Victorian ghost stories tend to be treated similarly in that they were the products of writers' diversion from more serious, mainstream work of realism. Gothic romance originated with its self-awareness of its margin in the literary orthodox; early writers of Victorian ghost stories were all experts in realist novels. Literary

[14] Fred Botting, *Gothic* (London: Routledge, 1996), p.126.

ghosts are always confronted by the serious question of reality and probability, but for Victorian readers, ghosts are also familiar subjects because they are linked to people's interest in mind and body. Then, in the following section, I will discuss more about their images of ghosts and the dead.

II. Victorian images of the dead and their fictional representation

The ghost story can be generically defined as 'a story about the spirits of the returning dead';[15] the principles followed in selecting Victorian ghost stories in modern anthologies would be, first and foremost, stories which 'reveal to the reader a spectacle of the returning dead, or their agents, and their actions' and in which 'there must be a dramatic interaction between the living and the dead', not always but often with 'the intention of frightening or unsettling the reader', as Michael Cox and R. A. Gilbert mention.[16] When ghosts appear in Victorian fiction, they are likely to be seen in a form of human beings, not quite the same as the living, but quite similar in that they can be identified as a particular person or a human being; in other words, they are 'reproductions or simulacra of human beings'.[17] There are certainly many other types and variations of 'ghosts' whose forms are more like animals or monsters, or folkloric witches and evil spirits, or airy and almost invisible substance like dusts, and it is indeed very difficult to establish 'the boundaries […] between the different generic forms and transformations of the fantastic in Victorian fiction'.[18] And yet, among them the ghosts of the returning dead are a primary concern for the Victorian

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15 Julia Briggs, 'The Ghost Story', in *A Companion to the Gothic*, ed. by David Punter (Oxford: Blackwell Publishers, 2004), pp.122-31 (p.123).

16 Michael Cox and R. A. Gilbert, 'Introduction', in *The Oxford Book of Victorian Ghost Stories*, eds. by Michael Cox and R. A. Gilbert (Oxford: Oxford University Press, 2003), pp.ix-xx (p.x).

17 Julia Briggs, p.124.

18 Lyn Pykett, 'Sensation and the Fantastic in the Victorian Novel', in *The Cambridge Companion to the Victorian Novel: Second Edition*, ed. by Deidre David (Cambridge: Cambridge University Press, 2013), pp.211-30 (p.212).

reader, as can be seen in the popularity of ghost stories and in the later cultural boom in Spiritualism, and Victorian people are not only frightened or unsettled by ghosts but also have a particular curiosity and show a zest for the possibility of their existence.

This zest can be linked to the Victorians' interest in death and is paralleled by the 'Victorian fascination with the trappings of death' that include 'the dark, extravagant splendour of the funeral, the baroque richness of the cemetery, the guilt-laden luxury of mourning'.[19] This highly ritualised death seems to have developed uniquely from the Gothic culture. Alongside these elaborate Victorian rituals and the solemn and memorable acceptance of death were the 'notorious infant morality rates, industrial accidents, [and] stark gaps between rich and poor', and the culture at its basis 'knew death more familiarly than any modern period'.[20] The culture experiencing death on a daily basis and thus yearning to know death and its meaning turned its sincere attention to 'the dead', and what made them really important, Francis O'Gorman says, was Victorian people's interest in life, that is, 'eternal life': it was the time of 'restless probing of theological conceptions of the durability of the soul and the Christian notion of the resurrection of the dead'.[21] For the Victorians of the early period, theological ideas on the immortality of the soul and religious images of death were at the basis of their vision of the dead, and how they should continue to 'live' was the matter of their own 'life', which further encouraged scientific studies of 'vital principle of life'. In the later period, people came to feel the dead closer in a more vivid way by keeping them in memorial objects that would work as their physical symbols, such as photographs, wax effigies, and plaster casts of their body parts, and this indicates that the dead and their ghosts could be

[19] Cox and Gilbert, p.ix.
[20] Francis O'Gorman, 'The Dead', in *The Cambridge Companion to Victorian Culture*, ed. by Francis O'Gorman (Cambridge: Cambridge University Press, 2010), pp.255-72 (p.255).
[21] O'Gorman, p.255.

associated more often with tangible and accessible forms than with their mystic and metaphysical revelation conceived from religious beliefs and teachings.

This cultural change of the Victorians' attitude to the dead can also be influenced by their scientific attitudes to human bodies. The conceptions of religious miracles and the literal meanings of 'resurrections' and 'reincarnations' started to lose credulity under the influential power of positivism and Darwinian ideas of evolution; for those who believed in the power of materialistic science, moral faith was not positive: 'Comtean Positivists, empirical scientists and the new anthropologists […] agreed that supernatural or metaphysical interpretations of phenomena signified an immature stage of human intellectual development'.[22] Those who supported the idea instead used scientific language to elucidate such a supernatural but miraculous agency and revelation, although their discourse often left some room for mystery, particularly when it comes to Spiritualism. For example, some Spiritualists treated 'spirit' as an 'as yet undiscovered material form, which await[ed] only new scientific discoveries for its true nature to be revealed'.[23] And yet, they stressed its material form and often presented a unique idea of its physicality using rhetorical expressions and somewhat metaphysical logic: the 'spirit' is '[m]ade up of an ethereal matter invisible to the living' in which 'some form of spatial individuality' of one's self is kept, and so it can also assume 'a form resembling the mortal body' and even retain an ability to choose to 'clothe itself in any other form of physical matter if it wished'.[24] This kind of explorations into the potential human form in the scientific discourse, which often involved cultural ideas of the self and identity, promoted both conceptual and material forms of the dead.

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[22] O'Gorman, p.256.

[23] Nicola Bown, Carolyn Burdett, and Pamela Thurschwell, 'Introduction', in *The Victorian Supernatural*, eds. by Nicola Bown, Carolyn Burdett and Pamela Thurschwell (Cambridge: Cambridge University Press, 2004), pp.1-19 (p.7).

[24] Jennifer Bann, 'Ghostly Hands and Ghostly Agency: The Changing Figure of the Nineteeth-Century Specter', *Victorian Studies*, 51(2009), 663-85 (p.668).

Conceptualisation of a potential human form, along with empirical research into the physical mechanism of a human being, is thus combined with ideas of the self, the identity, and the mind, being re-examined and reviewed during the transitional period in the 1840-60s of scientific approaches from natural philosophy to physiology, and from physiology to psychology. In the early period, the 'materialist science of the self', while sometimes maintaining the strict division of 'mind' and 'body', generally seeks to achieve a well-balanced identity of the 'self' by means of achieving a harmonious unity between them.[25] This kind of an ideal integration of mind and body in scientific debates on the self exerts much influence on some literary writers in the mid-nineteenth century, and their works further provide hints as to the potential human form through its representation in the form of a fictional ghost for the reader. I consider that works of Emily Brontë and Elizabeth Gaskell apply to this model, which is demonstrated in the first and second chapter of the thesis. For Brontë and Gaskell, a ghost is a unity that embodies a revealed form of the 'self', conceived to be an imagined integration of mind and body; it is different from an elevated status of the 'soul', and it is rather like an organic unity. Their approaches to ghost embodiments are different from each other, but what is represented through their materialised ghosts is an idealized conception on how the mind and body works for human beings and helps establish one's identity.

This thesis also aims to show that the four writers selected here all attempt to depict and represent their ghosts as 'real' entities in their own fictional world. The early writers, such as Brontë and Gaskell, make their fictional ghosts as 'physical' as possible, which is different form the fantastic and extraordinary being in the Gothic romance. Their ghosts have their own 'body', as I will show in the thesis. On the other hand, for the later writers, such as Braddon and Riddell, ghosts are less

[25] Jenny Bourne Taylor and Sally Shuttleworth, 'Introduction', p.xiv.

'physical' than 'natural' in the fictional world. They are the dead whose beings are natural enough to be there. These ghosts are more familiar beings and their appearances often follow a certain pattern. Their visitations often take place in domestic places, and furthermore, they often become something to be sympathised with in everyday lives, being in need of comprehension, reception, and perception. In this sense, they are also felt 'real' enough to be given much care and consideration in their fictional world. These overall domestic and familiar tones in ghost appearances and scenes are very different from the traditional Gothic fiction; Cox and Gilbert also refer to them as 'the distinct, anti-Gothic character'.[26]

Braddon and Riddell are the representative ghost-story writers after the 1860s. The 'reality' of their ghosts further lies in a certain logic to make their appearances more persuasive and powerful. Julia Briggs argues that what makes the Victorian ghost story different from the Gothic romance is the 'logic', which is given as 'an alternative structure of cause and effect'; she explains that, in the ghost story, when some kind of explanations according to the 'spiritual law of action and reaction' are provided for the reader, they 'do not operate to rationalise or demystify the supernatural events, but rather to set them inside a kind of imaginative logic in which the normal laws of cause and effect are suspended'.[27] Here the focus lies in the reason why ghosts are here, why they appear for particular persons, and in the act of seeking potential answers and solutions. This does show a contrast to the Gothic romance in which supernatural events tend to happen abruptly beyond a certain logic, 'proliferate without explanation', or otherwise to be 'rationally explained away' as the works of Ann Radcliffe typically show.[28] A certain logic behind an apparition is important for Braddon and Riddell too; ghosts are naturally there because they have a

[26] Cox and Gilbert, p.x.
[27] Julia Briggs, p.123.
[28] Julia Briggs, p.123.

reason to be so, and finding out a certain logic behind their emergence provides the reality of their existence.

Briggs discusses this 'imaginative logic' in terms of a kind of dark, animalistic power, which is effected by a cause-and-effect sequence where one's sinister wishes and fears materialise themselves and eventually produce some physical effects in the end. The logic pertains to the realm that reverts to the dark, primitive, and unnameable state of human beings, and ghost stories often 'deal with the most primitive, punitive and sadistic of impulses'.[29] On the other hand, in the ghost stories of Braddon and Riddell, the logic can often be reduced to superficial motivations, and these motivations are not dark and sinister enough to reveal some hidden nature of human beings. They are rather derived with personal intent, and ghosts appear in an appealing way to share their personal feelings with the living. In this sense, ghost is a reflection of human mind and psychology. Furthermore, the state of mind represented in the material form of a ghost is necessarily linked with the state of its body, whose phantom-like existence prompts the living to exercise their own physical faculties. Sensations are important to detect the underlying logic. Hence, these writers incorporate the contemporary ideas of psychology and unite the living and the dead through the faculty of perception and recognition.

The fictional ghosts I will argue in this thesis all embody Victorian ideas of human mind and body. Focusing on the physicality of these ghosts will reveal not only the Victorian's interest in bodies but also reaffirm the significance of the dead in Victorian culture, the real people they lost; these ghosts do not belong to the realm of the unknowable and intangible; rather they are the existence materialised in some form, borrowed from the contemporary ideas on human mind and body. The real and physical ghost can also be taken as literary challenges in the height of realism, which

[29] Julia Briggs, p.128.

was the flourished mode of literature in the Victorian period.

III. The literary context surrounding ghost fiction around the year 1860

The thesis will then propose and shed light on an important shift that can be seen to take place in the latter half of the century in the trends of ghost fiction. By the year 1860, ghosts and other supernatural or extraordinary beings had become one of the entertainment tools not only for literary works but also for many other public presentations, including mesmeric therapy and visions in clinical sites, spirit contacts in séances, and visibly spectacular performances on stage with gimmicks and magic. Ghostly appearances had become popular and familiar experiences for the public by this time. In addition to this cultural background, I consider that around the year 1860 was particularly important as a transitional point for ghost fiction because of well-known literary movements surrounding literary ghosts: the literary magazine newly founded by Charles Dickens and the start of the genre of sensation fiction in the same periodical.

Firstly, *Household Words*, which was launched in 1850, having been successful in producing many unique ghost stories for the reader by featuring Christmas stories in Extra Christmas numbers, was replaced by *All the Year Round* in 1859. This periodical Dickens owned from the outset and had more control over its content and topics. *All the Year Round* continued to feature ghost stories and circulate them in special issues; however, it covered many stories and articles associated not only with ghosts but also with other supernatural beings, mingled with horror tales and crimes. By simply searching the titles online in both periodicals of Dickens with related keywords, I found that the number of stories and articles concerning ‘ghostly’ apparitions increased about one and a half times in the first ten years, when compared

with his former periodical. The wide-ranging topics included dreams, superstitions, premonitions, insanity, monsters, lightning, magic, spiritualism, etc. It can be said that Dickens crucially led the popularity of ghost stories still after 1860, but they also came to be much more blended with many other genres and phenomena reflecting his interest in scientific technology.

It is true that Dickens sought truly unique and authentic 'ghost stories' for his periodicals, but he foremost 'collected ghost stories as an important source of enquiry into the mysteries of the mind'.[30] His therapeutic interest in mesmerism was already seen in *Household Words*, where different articles 'discussed a range of sympathetic mental phenomena and warned against uncritically attributing such phenomena to the manifestation of ghosts'.[31] His dislike of bringing unreliable grounds for attesting ghosts' existence continued in *All the Year Round*, which resulted in making the periodical the arena of the scientific and technological debates on ghostly phenomena. Consequently, 'under misleading titles referring to "ghosts" there are to be found articles that promote naturalistic concepts of mind, and explanations of the nature of optical delusions and the aetiological causes of apparitions'.[32] In this context it can be understood that ghost stories in the literary circle of Dickens became the medium for both scientific research and literary entertainment. For example, one of the Dickens's famous ghost stories published in *All the Year Round*, 'The Signalman' (1866), shows that ghost is something to be perceived through its 'signs', and it is not to be acknowledged only by its tangible human form. These 'signs' can be the signalman's illusion, but the story proves the 'signs' to be 'real' because they actually work as a premonitory message to the living. Dickens had a great impact on later ghost-story

[30] Louise Henson, 'Investigations and Fictions: Charles Dickens and Ghosts', in *The Victorian Supernatural*, eds. by Nicola Bown, Carolyn Burdett and Pamela Thurschwell (Cambridge: Cambridge University Press, 2004), pp.44-63 (p.45).
[31] Henson, *The Victorian Supernatural*, p.53.
[32] Henson, *The Victorian Supernatural*, p.61.

writers, particularly in that he showed that ghost stories could be a site in which the-state-of-the-art ideas on supernatural phenomena were to be further explored.

The year 1860 marked another literary movement. Wilkie Collins published *The Woman in White* in 1860 after its first serialisation in *All the Year Round*, which is considered to be the first sensation novel, particularly because there were many other subsequent novels that followed his styles. Mary Elizabeth Braddon was certainly one of the writers, and she admired him as her 'literary father' and 'admitted that the plot of *Lady Audley's Secret* (1862) owed much to *The Woman in White*'.[33] Braddon also admired Rhoda Broughton, another female writer of sensation novels who later contributed to *Temple Bar*, which was edited by Braddon. Dickens, Collins, Braddon, and Broughton were all united in a sense as literary co-workers who contributed to the development of periodicals, where they all published their own ghost stories and ghostly short fiction, too.

Victorian ghost fiction and sensation fiction have several things in common in terms of their plot and style: they both aim to produce fear and frisson, laden with gothic and uncanny atmospheres, and place secrets and mysteries at the core of the plot. They also share popularity in sales, although sensation novels were more often criticised and disapproved of, partly because the sensation novel, based in the real world, treated actual social cases that shook the Victorian standards of morality, mentality, and sexuality. They share their cultural background, too: ghost stories developed in the 1850s along with the popularity of literary magazine and periodicals, which played an important role in familiarising the style of short stories with the Victorian reader, while sensation novels were also well aware of the development of this magazine culture and made good use of their original serialised form.

Although it has not been much discussed, Victoria ghost fiction and sensation

[33] Mathew Sweet, 'Introduction', in *The Woman in White*, ed. by Matthew Sweet (London: Penguin Books, 2003), pp. xiii-xxxiv (p.xix).

fiction influenced each other, particularly in connection with the matter of identity. Since ghost stories came to be popular in the 1840s and 50s before the sensation novel thrived, some points have been made to argue that the sensation novel partly inherited some characteristics of the ghost fiction. Brittany Roberts points out that 'the process of detection in sensation novels', which serves to underscore 'the possibility of restoring order and getting at "the Truth"' in the end, is 'a departure from the ghost story paradigm'.[34] She also argues that the reader of the sensation novel should have been familiar with the situation where people with evil intentions and desires would occupy, almost 'haunt', the domestic place. Furthermore, ghost fiction had no small effect on the occasional ghostly appearance in sensation fiction; although the 'ghost' in sensation fiction tends to be explained away, it still 'serves as a caution against believing too readily in the "reality" of what one appears to be seeing'.[35] The uncertainty of identity, the mysterious logic hidden behind the apparition in the ghost fiction is succeeded by the sensation novel.

Furthermore, I will argue that the emergence of sensation fiction in the 1860s had a certain effect on the ghost story, which did continue to flourish in various periodicals after the 1860s. When a series of sensation novels were published, they were featured by the very 'sensation' which was harshly criticised at the same time; they were considered to have a physical effect on the reader, making the body shudder in fear and shock due to their horrific events and narratives and producing emotional reactions; they were also viewed as inappropriate because their writers seemed to be 'preaching to the nerves' and 'appealing to the reader's animal instincts'.[36] Amplifying human sensations was the point at issue at the time, but the sensation

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[34] Brittany Roberts, 'Ghost Stories and Sensation Fiction', in *The Routledge Handbook to the Ghost Story*, eds. by Scott Brewster and Luke Thurston (New York: Routledge, 2018), pp.59-68 (p.60).
[35] Roberts, p.62
[36] Pykett, *The Cambridge Companion to the Victorian Novel: Second Edition*, p.222.

novel generally calls attention to the body itself: 'melodramatic tropes […] describe the physical gesture of characters, convey their emotions, provide detailed accounts of clothes, hair and objects as a means of calling attention to bodies within texts and to the bodies of its readers'.[37] It was the prominence of body and its appeal to human sensations within the narratives of crime and mystery that made some critics feel disgusted with the sensation novel.

This reaction shows that by this time the body in literature was both a curious concern and a cause of anxiety. The body came to be recognised as a sensational site, where sensory faculties could work autonomously beyond one's will and control, and where one's brutal and carnal desire could be detected and localised. In addition to the public's secular interest in the human body, sensation fiction made the body itself objectified through its direct, sometimes explicit, way of presenting body parts. It has been shown that in typical sensation novels female bodies often serve as the objects to be read and interpreted. Furthermore, the desiring female body is another problematic issue, which involve other important discussions on female sexuality and mental health. Considering the increase of public's interest and anxiety, sensation fiction should have had a certain effect on a series of ghost fiction published around the same period, and this I intend to show in detail by analysing Braddon's ghost stories in the third chapter. Many of Braddon's fictional ghosts are actually not shocking enough to make the witness and the reader 'shudder'; they are rather presented in repeated patterns in which the reader can easily expect and detect when and why they present themselves. Riddell's fiction also follows the same lines, and ghost revelations sometimes do not succeed in emotionally overwhelming the living. These ghosts often lose the significance of their physical return to the natural world and their bodily

[37] Tatiana Kontou, 'Sensation Fiction, Spiritualism and the Supernatural', in Andrew Mangham, ed., *The Cambridge Companion to Sensation Fiction* (Cambridge: Cambridge University Press, 2013), pp.141-53 (p.146).

existence in this sense.

The less manifestation of bodies in ghost fiction might reveal the writers' uneasy feelings about their reputation and criticism in publishing their works. It might further indicate that what matters for both the writer and reader at the time is not the physiological ideas of human mind and body, but the body which is disrupted and disconnected from such a whole framework of mind and body that constitutes a human being. The time when sensation fiction became popular was also the time when 'psychology' emerged as one of the distinctive scientific disciplines for the general public. Various ideas and concepts concerning the human form, including an integrated state of mind and boy, a coherent unity of the self, and coordinating functions of faculties within the whole physiological systems would be replaced by some other concepts of human bodies and their relations to psychology.

In this literary context and background, I consider that there was a certain shift both in the literary trends of ghost fiction and the scientific interest in human mind and body. Furthermore, the presumption that literary ghosts might have lost the impact and significance of their bodily nature around the 1860s can be supported by the fact that, while it was the time when the 'ghost' in Spiritualism persisted in taking the form of the human body, showing its own agency to move around to communicate with the living, ghost fiction stood apart from such a materialisation of the 'spirit'. Spiritualism, a cultural movement 'reaching new heights of popularity in the 1860s' in Britain, started off from the experience of spiritual contacts by the Fox family in Hydesville, New York in 1848[38]; then, the spiritualistic exercises and phenomena, including clairvoyance and table-rapping, 'arrived in England from America and the Continent in late 1852'.[39] Among the varied spiritual manifestations followed on, bodily materialisations of 'spirits' continued to be popular, at least into the early 1870s, and

[38] Noakes, p.23.
[39] Noakes, p.26.

'most spectacular of all, the materialisation of fully-formed spirits'.[40] When such a form of 'spirit' appeared, 'the medium would withdraw into a cabinet, fall into a trance and produce a materialised spirit, automatic writing and direct voice phenomena (writing and speaking through a medium)'.[41] Hence, during the period of the 1860s and 70s, the full-body figure was one of the visualised images that attracted people's attention as a form of a 'ghost', until some other 'more mental, psychological aspects of communication [took] precedence in the 1880s' in Spiritualism.[42] In contrast with this popularity, Jennifer Bann notably points to the fact that ghost stories after the mid-century did not make many references to Spiritualism as might be expected: 'With its plethora of séances, materialisations, ectoplasm, and table-rappings, spiritualism is strangely omitted from the ghost stories with which it shared decades of popularity'.[43] There are certainly some stories that refer to a group of Spiritualists in their narratives or parody the scenes at séances, and it cannot be said that the rituals and spiritual manifestations of Spiritualism did not provide any imaginative source for ghosts in Victorian ghost fiction; however, specific scenes and phenomena recalling those of Spiritualism were not much reproduced in ghost fiction, at least until the end of the century. This would suggest that literary ghosts took their own course and ghost stories went against the cultural fashion which welcomed the full-formed, bodily materialisation.

In this light my study of the four writers will offer another different angle to Bann's important contention in her article that there is a shift in the representation of literary spectres from the limited dead to the free-moving ghost or ghostly figure in the latter half of the nineteenth century. She says that the origins of this shift lie in the cultural representations of the supernatural, particularly in 'the active, powerful

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40 Noakes, p.27.
41 Kontou, p.143.
42 Kontou, p.143.
43 Bann, p.664.

figures of the séance room', and she also comments that '[i]n the supernatural fiction of the later nineteenth century, death began to bring freedom: shackles, silence, and regret were cast aside, and ghosts became active figures empowered rather than constrained by their deaths'.[44] Free from the earthly restraints, the dead as 'spirits' gain power to move around, which turned them into 'the more-than-human characters' from 'the less-than-human apparitions of earlier narratives'.[45] I agree with Bann that many of Victorian literary ghosts reveal their potential strength and power by their physical manifestation and they become increasingly more active and 'natural' as if they were living and walking freely on earth. The dead return to the world with 'more-than-human' properties in this sense. However, focusing on the body and its representations will reveal an opposite tendency toward its depersonalisation, disconnection, and dysfunction. Ghosts' free agency of mobility paradoxically suggests their body's material and mechanical aspects, which not only distinguish each individual character but also brings its disintegration with the mind. The body is not something to gain access to the self, but some incomplete, material substance. Whereas the active, full-body figure of the 'ghost' prevails in cultural manifestations of the supernatural, the substantial body of literary ghosts loses its physicality.

Thus, considering the role of periodicals as a site of scientific debates, and the popularity of the literary and cultural forms that drew people's attentions to human bodies, the year 1860 is considered to be a turning point of ghost representation. The literary trend generally changed from the long style of three-decker novels to those issued in serials and periodicals, and the proliferations of narratives and stories constantly challenged ghost writers, who kept producing many ghosts. It was difficult for the ghost writers to prevent their ghosts from being stereotyped, and in the later part of the century some of them explored the ways of their de-familiarisation by

[44] Bann, p.665.
[45] Bann, p.665.

reviving and parodying the Gothic tradition for the new recognition of the body.

IV. Female writers and ghosts

Before providing a brief abstract of each chapter, the reason for my selection of the ghost fiction written by the four female writers should be given. First, it is already a known fact that Victorian female writers played a leading part in the rise in the popularity of ghost stories and their increase in number. There are many reasons to consider this happened. From the beginning Gothic romance and supernatural narratives attracted female readers, and their reading taste and practice in childhood would have had much influence when some of them later became eminent Victorian writers, such as the Brontës and Gaskell. The Brontë sisters were reared in the literary culture of Romanticism, and they were familiar with Gothic romance, too.[46] Emily Brontë created one of the most famous ghosts in her work *Wuthering Heights* (1848), and Elizabeth Gaskell wrote a fine ghost story called 'The Old Nurse's Story' (1852), which featured a wandering ghost in the wilds whose image was thought to be influenced by the ghost of Catherine Earnshaw/Linton in *Wuthering Heights*.[47] Both Emily Brontë and Elizabeth Gaskell were conscious of the tradition of Gothic fiction, but I consider that they were, at the same time, more conscious of departing from the supernatural gothic and created the ghost with its physicality. Brontë created it in the framework of realism, and Gaskell, who is one of the first female contributors of ghost stories in a periodical form, created it in the new style of short fiction.

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[46] Regarding the Brontë sisters' reading experience of Gothic romance, Charlotte Brontë mentions in her letter that she enjoyed reading *The Lady's Magazine* in her childhood, which had belonged to her mother or her aunt. Gothic romances in the magazine were chiefly 'intended to appeal to a female audience' (*The Oxford Companion to the Brontës*, p.288).

[47] For example, Miriam Allott says that Gaskell received from Charlotte Brontë a copy of *Wuthering Heights* in 1850, two years before 'The Old Nurse's Story' was first published in *Household Words*, and it is fairly certain that the work's 'Gothic atmosphere of thrills and chills' took a hint from the novel. ('Mrs Gaskell's "The Old Nurse's Story": A Link between "Wuthering Heights" and "The Turn of the Screw"', *Notes and Queries* (March, 1961, p.101)

Besides the literary tradition, early Victorian female writers seemed to be comfortable with spiritual and supernatural happenings, including oral tales and folkloric superstitions such as ghosts and apparitions, dreams and presentiments, and spirits and black arts, as can be seen in Catherine Crowe's exploration into those mysteries. Furthermore, such a writer increasingly contributed to magazines and periodicals. In the 1840s, Isabella Romer, who was intrigued by mesmerism, is known to have contributed her story called 'The Necromancer' (1842) and some other stories to *Bentley's Miscellany*. In the 1850s, an increasing number of female novelists, writers, and journalists contributed their ghost stories, or ghost-associated stories, to *Household Words*: Catherine Crowe, Harriet Martineau, Eliza Lynn Linton, Louisa Stuart Costello, Dinah Craik, and Elizabeth Gaskell, to name a few. Dickens encouraged female writers to write ghost stories; Craik's work was praised by him as 'the best Ghost story […] that ever was written, and with an idea in it remarkably new'[48]; Gaskell was famously called 'my Scheherazade' by him and created many ghost and ghostly stories for him. Some others seem to have written stories of horror and terror, including 'Mrs Bell', whose works 'all have an atmosphere of mystery and terror'[49], and some spiritualists, including Anna Blackwell, contributed their verses and articles in this periodical.

Among these female contributors to *Household Words*, Elizabeth Gaskell is important in that she is now considered to be one of the forerunners who produced the literary work of a ghost in the form of a fictional 'story', which was different from a folkloric tale and a supernatural anecdote, or even different from an earlier mode of a supernatural tale that was inserted as an episode in a longer story. It is true that most of her ghostly stories assume a form of folkloric tale or Gothic tale by preparing a

[48] Anne Lohrli, *Household Words: A Weekly Journal 1850-1859: Conducted by Charles Dickens: Table of Contents, List of Contributors and Their Contributions Based on the Household Words Office Book* (Toronto: University of Toronto Press, 1973), p. 381.
[49] Lohrli, p.205.

storyteller to narrate his/her story and making it associated with an oral history ready to serve as a tale to be told around the fireside, but each of them is treated as an independent, complete, and 'self-sufficient' story when published.[50] Gaskell created the 'authentic' ghost fiction together with Dickens, which was a kind that displayed a different taste from that of Crowe, who 'was the first to write about ghosts, not as spooks, Christmas spirits, moral exempla, or occult avatars, but as scientific phenomena'.[51] If Romer and Crowe are considered to be the 'scientific' experts of spirits and ghosts as representative female writers, Gaskell is the female forerunner of 'authentic' ghost stories.

My interest is in the trends of ghost fiction as literature, and because I intend to analyse ghost representation carefully in each text, I limit the number of writers and their texts, although I consider there to be a linkage of literary influence among the four writers I have selected. Brontë and Gaskell are contemporaneous writers who began to write their novels in the 1840s, and although Brontë did not survive to see the popularity of ghost stories and their currency in the form of periodicals, her new creation of the bodily figure of a ghost in literary work would have been influential to her family's friend, Gaskell. These two writers are female representatives of the literary ghost writers who attempted to raise the physical ghost in their works during the 1840s and 50s.

On the other hand, Braddon and Riddell are the writers of a new age who worked as family breadwinners and aimed to be economically independent by their professional writing, both not only working as contributors but also as female editors of several periodicals and magazines. Braddon began to publish her ghost stories in the 1860s, Riddell in the 1870s. They also experienced the emergence of a new

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[50] Julia Briggs, p.125. Briggs uses this term of 'self-sufficiency' to refer to the aesthetics of Edgar Allan Poe's short stories in her explanation of his influence on European liteature.

[51] Nina Auerbach, 'Ghosts of Ghosts', *Victorian Literature and Culture*, 32(2004), 277-84 (p.283).

literary style of 'short fiction' and made use of it for their literary experiment, or even as an outlet for their voices calling for social reform and economic activity. The historical significance of 'short stories' has been argued as follows: 'the short story's contemporary written form did not emerge alongside the establishment of the novel, but rather flourished through the medium of the periodical';[52] and the Victorian periodical offered a discursive space to readers and its 'public forum […] allowed literature to take part in the construction of social meanings', displaying the unique and potential capacities of 'short fiction' different from those of novels and nonfiction.[53]

The short story especially appealed to Victorian female writers: '[d]ue to its qualities of symbolic suggestiveness, intensity, and rejection of novelistic premises and structures, the short story provides women a venue in which to represent their alienation from dominant ideologies of femininity'.[54] Gaskell also brought forward some social issues of family and domesticity by contributing to the periodicals already in the 1850s and early 60s, and in this sense Gaskell, Braddon, and Riddell were all involved in the development of 'short fiction', which served as both 'social commentary' and 'aesthetic experimentation' during the period, and these short stories later experienced further development in the age of modernism.[55] Exploring the representation of ghosts created by these four female writers would suggest that their fictional ghost is not only a device for popular entertainment and consumption but also one of their artistic devices, and this enables us to note that ghost fiction also helped to promote a new literary trend.

Diana Wallace says that '[t]he short story has long been associated with the

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[52] Kate Krueger, *British Women Writers and the Short Story, 1850-1930: Reclaiming Social Space* (New York: Palgrave Macmillan, 2014), p.11.
[53] Krueger, p.10.
[54] Krueger, pp.3-4.
[55] Krueger, p.11.

marginalised—Irish, black, post-colonial and, especially, women writers'.[56] Indeed, Victorian ghost stories have long been 'doubly marginalised' because they deal with fantasy and the supernatural in the unconventional form of short fiction.[57] Since the late twentieth century, criticism has had a tendency to discuss Victorian female ghost writers in the lineage of the literary tradition of 'women's writing' that can be traced back to the female Gothic writing in the eighteenth century. The term 'female Gothic' is still important and influential in women's writings of ghosts, fantasy, sensation, and the supernatural, since it has revealed what has been the most important themes and critical matter for Victorian women and women writers, that is, women's fears of and escape from 'the physical and psychological confinements of the domestic and of femininity as conventionally defined'.[58]

However, although my thesis focuses on female writers, I do not intend to reveal women's repressed desire that lies in the deep structure of the text, as has much been explored in Vanessa Dickerson's influential book on Victorian ghost novels and stories. She powerfully argues in her book that it was 'not men's but women's ghost stories that truly treated the return of the repressed and the dispossessed' and that ghost stories were 'a fitting medium for eruptions of female libidinal energy, of thwarted ambitions, of cramped egos'.[59] Ghosts symbolise women's fears and fantasy of escape, which are typically expressed in the gothic story where 'the seduced, betrayed, persecuted, wronged, or dispossessed return to right or avenge their wrongs or repossess what has been taken away', thus uncovering 'unequal power relations'.[60]

The form of short fiction, with its very qualities of dreamy structure and

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[56] Diana Wallace, 'Uncanny Stories: The Ghost Story as Female Gothic', *Gothic Studies*, 6(2004), 57-68 (p.58).
[57] Wallace, p.57.
[58] Pykett, *The Cambridge Companion to the Victorian Novel: Second Edition*, p.217.
[59] Vanessa D. Dickerson, *Victorian Ghosts in the Noontide: Women Writers and the Supernatural* (Columbia: University of Missouri Press, 1996), p.8.
[60] Pykett, *The Cambridge Companion to the Victorian Novel: Second Edition*, p.216.

illogical time frame, has also been associated with the 'fitting medium' to represent those female desires. I agree with the criticism asserting that Victorian ghost fiction has served historically for 'women's writings' that helped create 'a public discourse for voicing feminine concerns'.[61] However, my interest and subject in this thesis lies in physical bodies of ghosts and their transition. The body of a female ghost, or the ghostly body of a woman, will be the subject in my discussion, but it is not for identifying it with the actual female body or treating it politically or metaphysically. My aim is to explore in detail how each author treats the human body and transforms it into the ghost's body, or how the ghost's body can illuminate each author's idea of the human body. Ghosts can be the women's wielding power of 'revenge' that 'mirror[s] their creator's own desire to avenge a keenly felt deprivation' in her society, but the point is how such a body can have the material and physical substance.[62] I hope to show the materialistic body of ghosts represented by the four writers.

From these viewpoints, I propose that there is a certain shift in the physical representation of literary ghosts in the mid-nineteenth century. In my attempt to clarify this, I will focus on the ghost fiction published during the 1840s-80s and look into the texts chronologically. The first chapter, titled 'Ghost and Vampire in *Wuthering Heights*' focuses on Emily Brontë's representation of ghosts in relation to the figure of a vampire. The second chapter, titled 'Ghosts, Mothers, and Female Servants in Gaskell's Short Fiction' argues the significance of bodies in Elizabeth Gaskell's ghost fiction, extending the argument to the representation of female bodies in her other ghostly stories and novella. The third chapter treats Braddon's ghost stories, and as the title 'Ghosts as "Shadows" in Mary Elizabeth Braddon's Ghost Stories' shows, I discuss the less bodily figure of the ghosts and its relation to emotion by referring to

61 Dickerson, p.6.
62 Dickerson, p.146.

her sensation novels. The last chapter, ‘Ghosts and Houses in Charlotte Riddell’s Ghost Fiction’, studies Riddell’s ghost stories. Her ghosts are less frightening and increasingly more ‘natural’ in their appearance to the witnesses, and I consider that Riddell’s physical ghosts no longer function by manifesting their bodies and that the significance of their bodies is redirected to the physical structure of old houses, which works in vain to have a frightening and sensational impact on the person who witnesses ghosts in these houses. In this chapter I do not focus on the physique of ghosts but instead discuss how Riddell uses the conventional literary tradition of the Gothic and how she conceptualises ghosts in the systems of housing and finance.

Each chapter’s argument is based on textual analysis, and I choose the limited number of fiction and scenes for this purpose. Ghost fiction is a genre that observes a certain principle in terms of making plots, setting situations, and creating an atmosphere. Most of the ghost fiction I choose observes this basic principle, and my textual analysis will reveal how each author follows it. However, it is not to confirm the principle, but to realise how small depictions and effects of dramatisation reflect each author’s interest in ghosts and their literary representations. I intend to note some words or expressions that might have been overlooked so far and look into some subtle and small depictions concerning the ghosts’ appearance. I will also combine the textual analysis with social and historical discussions by inserting biographical details, referring to the contemporary scientific or aesthetic issues, and comparing the fiction with the other genre of novels. The following chapters provide the detailed examples of what I have argued in this introduction, and they aim to provide a clue to one of the changes that happened in the ghost representation around the mid-nineteenth century.

Chapter1

Ghost and Vampire in *Wuthering Heights*

Many scenes in *Wuthering Heights* feature Nelly Dean referring to Heathcliff by the names of literary and supernatural creatures, such as ‘fiend’, ‘goblin’, and ‘Eastern prince’, which exemplify her rich literary resources and knowledge of legends. Although Heathcliff is a human character, his unknown origin and dark potential to cause many misfortunes and deaths induce Nelly to associate him with supernatural creatures, at one point calling him a ‘vampire’, as is shown in the quotation below. Again, this suggests a wide range in her reading experience, which might include series of literary texts written by Romantic writers. Two days before Heathcliff dies, Nelly associates him with a vampire after she watches him for a while:

> We heard him mount the stairs directly; he did not proceed to his ordinary chamber, but turned into that with the panelled bed—its window, as I mentioned before, is wide enough for anybody to get through, and it struck me that he plotted another midnight excursion, which he had rather we had no suspicion of.
>
> “Is he a ghoul or a vampire?” I mused. I had *read* of such hideous, incarnate demons.[1]

It is understood that Nelly imagines Heathcliff as such from her own ‘reading’ experience and knowledge of vampires, not from the oral tradition of Yorkshire supernatural stories with which she, as a nurse and housekeeper, should be more familiar. Nelly is proud of her new literary knowledge from books after her move to Thrushcross Grange, saying to Lockwood, ‘You could not open a book in this library that I have not looked into, and got something out of also’.[2] It is thus implied that

[1] Emily Brontë, *Wuthering Heights* (Oxford: Oxford University Press, 1995), p.330. Italics mine.
[2] Brontë, p.61.

Nelly reads many books in the library of the Grange, a place that creates a contrast with Wuthering Heights, representing a realm where the written tradition and literature outweigh and surpass oral tradition and supernatural lore. The Grange is where Edgar's mastery is considered to be 'contained in books, wills, testaments, […] documents, languages' and Romantic literature, in particular, as Susan Gilbert suggests, appearing to favour female education, since Catherine's stay there affects her decision to marry Edgar, thereby effectively 'indoctrinating her with the literary romanticism deemed suitable for young ladies'.[3] Nelly may also have been influenced by this literary tradition after moving to the Grange.

On the other hand, Nelly's folkloric imagination also keeps haunting her and many other characters in *Wuthering Heights*, for example, the servant Joseph, who is obsessed with shadows of demons, witches, and goblins that he thinks can snatch away one's body and soul. Catherine and Heathcliff are brought up with local supernatural tales that fuel their childhood play and entertainment and also feed Catherine's wild imagination on her deathbed. Nelly is frightened of ghosts and goblins, as the local people, 'country folks', normally are. In the text of *Wuthering Heights*, at least two genres of supernatural and imaginary creatures coexist, one of which springs from a literary association with Romantic literature, which further extends to foreign legends and anecdotes, for example, the story of an Eastern ghoul and prince. The other arises from the folkloric and oral superstitions tied to goblins and fairies, which are bound to the locality of Yorkshire. Nancy Armstrong's article, one of the earliest to use an approach of cultural studies to *Wuthering Heights*, identifies the narrator, Lockwood, as a Victorian tourist and folklorist who describes Yorkshire people and their culture from his own aesthetic viewpoints and frames them

[3] Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, 2nd edn (New Haven: Yale University Press, 2000), p.277, 281.

into ‘a peripheral territory’ in the mind of the educated.[4]

Supernatural creatures and ghosts in *Wuthering Heights* are mostly derived from these two different sources, and these creatures help support and reinforce the binary opposition in the world that the text displays, the Heights and the Grange, the oral and written traditions, the folkloric and the literary, or ‘labour and culture, bondage and freedom, Nature and artifice’, as Terry Eagleton names, which all appear as entities that should not intersect as ‘dialectical negations’.[5] However, just as these oppositions find a subtle way of settling into the form of the resolution of a happy marriage between Hareton Earnshaw and Cathy Linton, and the ‘negations’ of each appear to be at once ‘subtly matched, mutually reflective’, so these sources of ghosts cannot be easily demarcated and differentiated.[6] Particularly, by way of exploring the most profound enigma in the text, that is, the mysterious apparition of Catherine to Lockwood, which I will explore closely in this chapter, it can be understood that Catherine’s ‘ghost’ reveals itself in this text as an ambivalent manifestation of a creature that crosses the boundary between the literary and the folkloric.

Catherine’s ghost has long been discussed in its relation to the Gothic tradition and seen as one of the fantastic forms that represses some dark power that might threaten the rational world. Catherine’s supernatural existence appears in a sudden transformation from a tree branch to icy fingers, and this event happens in the innermost room within the isolated house of the Heights; this fantastic transformation from a tree to a human child in such a secret part of the house can be seen as one of the Gothic characters. Furthermore, framed within the solid structure of realism, the event’s ‘uncanniness’ likely has been treated as the ‘otherness’ lurking in the text,

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[4] Nancy Armstrong, ‘Emily’s Ghost: The Cultural Politics of Victorian Fiction, Folklore, and Photography’, Novel: A Forum on Fiction, 25 (1992), 245-267 (p.256).
[5] Terry Eagleton, *Myths of Power: A Marxist Study of the Brontës* (New York: Palgrave, 2005), p.105.
[6] Terry Eagleton, p.105.

indicating some unspoken or unarticulated world somewhere beyond the realistic narratives of Lockwood and Nelly; for example, it can be the 'otherness' of a woman's repressed emotion and unfulfilled desire to be free from social confines; or it can be an alternative voice to the male writing confined within the symbolic order.[7] Catherine's ghost has been seen working in the tradition of the 'female Gothic' that 'enacts fantasies of female power in the heroine's courage and enterprise, while simultaneously, or by turns, representing the female condition as both confinement and refuge'.[8] Throughout such criticism, Catherine's ghost is likely to be viewed as the symbolic pivot of the 'uncanny' power that subverts the existing system, that is, as 'the return of the past', and, thus, it always has been a spectre charged with metaphorical significance. Because of the complicated structure of the novel, the empowerment of the ghost has been interpreted metaphysically.

On the other hand, the time when *Wuthering Heights* was published was also the time when there was a surging popularity and proliferation of ghosts in the fictional world, and as Jennifer Bann argues, these literary ghosts were beginning to be empowered to act physically, free from the 'long tradition of the limited dead'.[9] Victorian ghosts began to 'walk' as agents, with their own power and physicality, showing the potential for their 'existence' after death. Hence, this chapter aims to provide a different aspect on the 'power' of Catherine's ghost and to show that the embodiment not only succeeds the Gothic literary tradition but also reflects the contemporary views of ghosts and the dead.

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[7] There are many books and articles which treat Catherine's ghost as a figuration of a female desire, starting with Gilbert and Gubar's *The Madwoman in the Attic*; among them, for example, Margaret Homans argues that the nature, from which Catherine's ghost appears, belongs to mothers and that it is the object of mothers' yearning, represented as the threat that is posed to 'articulation within the symbolic order' (73). (Margaret Homans, *Bearing the Word* (Chicago: The University of Chicago Press, 1986)

[8] Lyn Pykett, 'Gender and Genre in "Wuthering Heights": Gothic Plot and Domestic Fiction', in *New Casebooks: Wuthering Heights*, ed. by Patsy Stoneman (Basingstoke: Macmillan, 1993), pp.86-99 (p.90).

[9] Jennifer Bann, 'Ghostly Hands and Ghostly Agency: The Changing Figure of the Nineteenth-Century Specter', *Victorian Studies*, 51(2009), 663-85 (p.663).

This chapter consists of two parts: the first part discusses a process in which Nelly comes to identify Heathcliff with a figure of a vampire. Her moving to Thrushcross Grange provides her with a new source of imagination, and following the process will reveal a certain shift in her imaginary figurations of the dead. I will first show that the vampire she particularly associates with Heathcliff is fundamentally different from other supernatural creatures she has in mind, and then will follow the shift in detail. Some of the sections in the first part offer the detailed explanation of folkloric creatures and any other associations related to death, but it is for highlighting the idiosyncrasy of the vampire that is achieved after accumulating various images of the dead in Nelly's mind. It is also to show that the folkloric and the literary are not easy to demarcate in this new figure. The second part explores the mysterious bodies of Heathcliff and Catherine; one is the dying body and the other is the ghost's body. I will argue that the contemporary ideas of materialistic bodies are reflected in these representations, which have a certain connection in terms of vampiric features.

The chapter aims to explore Catherine's ghost by examining popular images and ideas concerning death during the time when secularism and materialism were still in the bud before the power of Victorian science really manifested itself among the lives of ordinary people. I consider that Emily Brontë is a crucial writer in that she revives the literary meaning of 'ghosts' as 'the dead', representing the material existence of 'body'. Nelly's curious reference to a 'vampire' will be an important clue to the unique representation of the haunting 'ghost' in the world of *Wuthering Heights*.

I. From a Goblin to a Vampire: A Change in Nelly's Conception of the Dead

1. Nelly and Romantic literature

A vampire is one of the supernatural creatures with which Nelly particularly

associates Heathcliff. Although Heathcliff is not an imaginary being, Nelly is often as terrified of him as she is of ghosts and goblins. For her, Heathcliff is something mysterious and uncontrollable. However, Nelly associates Heathcliff more often with figures of 'goblins' during his lifetime because these creatures are known for being malicious and violent. Nelly's images of Heathcliff first derive from traditional folkloric sources, such as ominous animals and dark fairies, which are invoked by her imagination and grounded in her familiarity with local tales. Other people often call Heathcliff simply a beast (for example, Isabella calls him 'a brute beast'[10]), while Nelly particularly compares him to supernatural creatures that have some sinister evocation, rather than just wild and savage animals. For example, when Isabella falls in love with Heathcliff, Nelly warns her: '[h]e's a bird of bad omen: no mate for you'.[11] In the folkloric tradition, some birds are thought to be sacred; a robin, for instance, is thought to be 'ominous of death if he taps at a window or comes into the house'.[12] Things actually occur as Nelly has feared and prophesied, and Catherine dies after Heathcliff is allowed to enter the house. While Catherine is dying, Heathcliff's violent behaviour is compared to 'a mad dog', and he not only 'gnashed' and 'foamed', but also 'gathered her [Catherine] to him with greedy jealousy'.[13] The Black Dogs of English folklore have violent features, such as large teeth and claws; for instance, a hellhound called Barghest in tales from northern England is said to have these features. Nelly also avoids contact with Heathcliff, as can be seen typically in the scene when she is shocked to see Heathcliff on the threshold of Wuthering Heights instead of Hindley, running away from him and 'feeling as scared as if I [Nelly] had raised a goblin'.[14] An intruder into the family like Heathcliff is easily taken to be an

[10] Brontë, p.170.
[11] Brontë, p.103.
[12] Katharine Briggs, *The Fairies in Tradition and Literature* (London: Routledge & Kegan Paul, 1977), p.80.
[13] Brontë, p.160.
[14] Brontë, p.110.

incarnation of evil fairy, or rather, a messenger of death, and this kind of association is not uncommon among working-class people, whose ideas are likely to be influenced by local superstitions and folkloric tales.

It is not until Heathcliff experiences some change, 'a strange change approaching' near his end, that Nelly associates him with a vampire.[15] For some time before he dies, Heathcliff starts going out at midnight to seek something and then refuses to eat food. Furthermore, Nelly becomes conscious of Heathcliff's physical appearance, rather than his avenging behaviour. She particularly notices his 'teeth visible, now and then, in a kind of smile' and explains, seemingly perplexed, his body's unnatural and convulsive movements: 'his frame shivering, not as one shivers with chill or weakness, but as a tight-stretched cord vibrates—a strong thrilling, rather than trembling'.[16] She further notes his unnatural breathing, accompanied by a deep breath that almost sounds like a groan.[17] Nelly detects some features that are quite new to her sensations, inspiring her imagination and her memory of reading on the figure of a vampire.

It should be noted that the late eighteenth century and the turn of the nineteenth century, when *Wuthering Heights* is set, and the first half of the nineteenth century, when author Emily Brontë lived, are very important time for the vampire movement in Britain, an era when vampire figure's popular appearance shifted from folklore to literature. According to James B. Twitchell, the folkloric origins of the literary vampire go back to some ancient tales and legends from Eastern Europe, particularly in the areas of Hungary, Greece, and Turkey, and the first scholarly research started in Germany and France in the early eighteenth century. The English word 'vampire' first appeared during that time, and the word gained currency because

[15] Brontë, p.323.
[16] Brontë, p.328.
[17] Brontë, p.332.

of the influence of the 'great wave of vampire mania in Central and Eastern Europe in the 1730s', where many serious discussions about the vampire's existence and characters flourished in local reports, treatises, and literature.[18] Although the word 'vampire' seems to have been soon introduced in Britain, the same 'mania' did not really reach that far at the time, and the legends of vampires still remained in the 'dreamscapes of folk consciousness'.[19] Twitchell explains that 'the immediate predecessors of the English literary vampire were German' and that it wasn't until the turn of the nineteenth century that the first result of the continental influence was materialised in Britain.[20] It is commonly said that 'Robert Southey's epic poem *Thalaba the Destroyer* (1801) arguably features the first vampire in English literature'.[21] The work also contains Southey's 'copious gloss cover[ing] vampire practices in Hungary, Greece and Turkey', which was 'the most encyclopaedic prose description' at the time.[22] Vampires appeared in this way in ballads and poems around the turn of the nineteenth century in Britain, and they came to be one of the famous literary inventions through a series of works by Romantic poets and prose writers. Byron's 'The Giaour' (1813) has been interpreted as representing the literary prototype of vampirism, and John Polidori, who wrote *The Vampyre* (1819), is considered to be his successor.

Hence, even though the early nineteenth century was a period when the study of folklore became an established academic field in England, the vampire was viewed as more of a literary product and more continental and exotic than something folkloric,

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[18] James B. Twitchell, *The Living Dead: A Study of the Vampire in Romantic Literature* (Durham: Duke University Press, 1981), p.7, p.33. According to the *Oxford English Dictionary*, the word first appeared in 1745, although its second edition set its date at 1734. (*Oxford English Dictionary* <http://www.oed.com.ezproxy.lib.bbk.ac.uk/>[accessed 30 August 2017].

[19] Twitchell, p.103.

[20] Twitchell, p.33.

[21] 'Discovering Literature: Romantics and Victorians: Collections items' in *British Library* < https://www.bl.uk/collection-items/first-appearance-of-the-vampire-in-english-literature>[accessed 30 August 2017]

[22] Twitchell, p.36.

and thus it was differentiated from other supernatural creatures, such as goblins and fairies. This suggests that Nelly's idea of a vampire is based on her reading of Romantic literature. The common literary depiction of vampires details a cruel and vengeful figure, an image influenced heavily by the solitary dark figure of a Byronic hero. Byron's name first popularised this continental monster; he 'constructed the skeleton that would support the vampire in its many reincarnations' and had a huge influence on the establishment of its physically and bloodily featured images, such as the cursed body reviving in a tomb and the act of sucking the blood of loved ones.[23] The 'ghoul', the other supernatural creature that occurs to Nelly's mind, originates from the Eastern stories of the *Arabian Nights*, and it is also associated with Byron because he names it in 'The Giaour' as a kind of the same family of a vampire. Romantic references cannot be avoided when Nelly notices Heathcliff's mysterious behaviour and physical change, who is soon to die from an unknown cause.

2. Nelly's status in *Wuthering Heights*

Thus Nelly's association indicates a new phase and development at the sight of Heathcliff's physical changes. Although vampires and goblins are both associated with dead people and they are both monstrous incarnations, it should be noted that they have very different origins in their cultural contexts. As for the permeation of continental folklore and tales into English lore, Katharine M. Briggs explains the Eastern influence on English fairies, and she argues that, whereas the introduction of *The Arabian Nights Entertainment* into Europe was a great success in France in the late seventeenth century and that some of the stories were 'soon naturalised into English nurseries, and reproduced in chap-books', Eastern spirits, such as 'jinns', in the tales 'had no influence on the English fairies, and in no way modified them […];

[23] Twitchell, p.75.

the tradition was too alien'.[24] If the English goblin and the continental vampire really did not happen to merge, then it follows that Nelly actually goes through a certain process of change in her visualisation of dead people and images of 'death' after she moves from Wuthering Heights to Thrushcross Grange.

Since Nelly grows up from a teen girl into a mature woman, from a nursemaid to a housekeeper, in the course of the novel, while facing many instances of death and parting, her final acquisition of an image of a vampire at Heathcliff's deathbed shows a summation of her knowledge and imagination on death and the dead, and this process certainly reveals the complexity of her mind. In the criticism to date, Nelly's narration has been discussed in many ways, and it is now understood that she is a somewhat unreliable narrator who not only lacks the position to be able to see and understand everything from an omniscient perspective, but also can be intentionally secretive and does not necessarily tell the reader everything. She tries to be moral and wise, but she has her own principles and ambitions, as well as prejudices and intolerance. Although she starts out as a nursemaid, she appears to remain distanced from her own social class. She seemingly has a desire to manage not only the work of housekeeping at the Grange but also various other domestic affairs, including the family's finances, property management, nursing and guardianship, and re-organisation of family relationships as a representative of the house. The kind of studies that foreground Nelly's ambition and inwardness have revealed her individuality as one of the main protagonists in the novel.

On the other hand, Nelly's overall character has been still viewed as an enigma, or a revealing contradiction. Her underlying motives are partly detected by the superficial integrity of her narration, but they are also complicated by her essentially ambivalent (or incompatible) status involved by living with the two families. Nelly is

[24] Katharine Briggs, *The Fairies in Tradition and Literature*, p.178.

a contradictory figure in the text, who is 'both servant and family, unschooled and well-read, rustic and intelligent'.[25] She originally serves as a local, lower-class nursemaid, but she speaks with 'a few provincialisms of slight consequence' and can read literature, presumably including high literature.[26] Paula M. Krebs points to the liminal status of the text of *Wuthering Heights* and argues that '[f]olklore and fiction [of this text] uncomfortably meet in Nelly, and the intersection produces the central tension'.[27] As Krebs argues, it is true that Nelly's variance in her positions suggests the tension that is led to produce a certain disruption of the text, and a further act of exploring this tension might lead to reveal her contradictory status as an individual character. However, what I will argue in this chapter is based on the idea that Nelly's personal experience and perceptions can also be considered tokens of her own development and self-cultivation, and that they can work as one of the many clues that allow readers to interpret the enigma lying in the figure of Catherine's ghost. Following Nelly's personal ideas and examining a certain change in her conception of the dead would provide a hint to the power that the ghost embodies.

3. Conceptions of the dead

3.1. Conceptions of the dead: folkloric images in Wuthering Heights

In terms of the imaginative figuration of the dead, there are two principal types of figures in the text of *Wuthering Heights*: one is the image of 'goblins' that particularly governs the people who are raised in or continue to inhabit Wuthering Heights, and the other is the image of restful 'spirits' that the people living in Thrushcross Grange more generally associate with in thinking about the dead.

For the people living in Wuthering Heights, one's soul is not peaceful after

[25] Paula M. Krebs, 'Folklore, Fear, and the Feminine: Ghosts and Old Wives' Tales in *Wuthering Heights*', *Victorian Literature and Culture*, 26 (1998), 41-52 (p.48).
[26] Brontë, p.61.
[27] Krebs, p.48.

death, always haunting the family with its different shapes and forms. Goblins, imps, witches, and demons, whose existence is associated with the underworld, are the main figures to which most people in the Heights occasionally refer. In the world of folklore, these goblins, or the 'ancient gods or devils', are often thought of as 'ghosts', since 'the distinction between the fairies and the dead is vague and shifting'.[28] Generally, goblins are considered to be dark fairies or evil spirits, but among them, brownies and hobgoblins are often identified as ghosts, as they always haunt the family and/or their house.

According to Katharine Briggs, there are two main types of English 'haunting' fairies: 'the ancestral fairy who is attached to a family, and who most commonly bewails coming tragedy or occasionally gives advice […], and the Brownie or hobgoblin who performs tasks, and attaches itself sometimes to a family and sometimes to a place'.[29] The children raised in the Heights are familiar with these types of fairies and goblins haunting the family or the place as an ancestral ghost or a domestic ghost. For example, on Christmas Eve, Heathcliff's 'cakes and cheese remained on the table all night, for the fairies'; these fairies probably belong to the latter type of the domestic fairy, since it is known that brownies do some domestic chores in exchange for food.[30] In Scottish folklore, it is a popular belief that 'brownies are semi-human and often assist in household chores in exchange for bread and a cup of milk'.[31] As another example, when Catherine is in delirium, she is frightened by her own face reflected in the mirror, which can be associated with the legend of the female Banshee, one of the typical ancestral ghosts in Irish folklore, foretelling the coming death of her mortal kindred. It is also a general belief that 'evil spirits could come to

[28] Katharine Briggs, *The Fairies in Tradition and Literature*, p.51.
[29] Katharine Briggs, *The Fairies in Tradition and Literature*, p.25.
[30] Brontë, p.54.
[31] Monica Germanà, 'The Ghost and the Brownie: Scottish Influences on Emily Brontë', *Women's Writing*, 14 (2007), 91-116 (p.109).

reside in the reflected image' and haunt the dying.[32] A doppelgänger is another common type of sinister fairy, and in Yorkshire, the 'waff' is the name of such 'a wraith or double' that is 'believed to be a death token and may be seen either by the doomed man or by a friend'.[33] Catherine and Heathcliff, during their childhood, not only play around Penistone Craggs, searching for fairies and fairy-like small animals under the caves, and they also search for 'ghosts' in Gimmerton Kirk: '[w]e've braved its ghosts often together, and dared each other to stand among the graves and ask them to come'.[34] Their search in the churchyard is treated the same as their hunt in the caves, and their notions of 'ghosts' are necessarily influenced by their images of these 'haunting' fairies.

It is evident that Nelly's images of ghosts are initially based on these haunting fairies because she is brought up in Wuthering Heights. Nelly is considered to be around the same age as Hindley. She describes her own childhood as follows: 'I was almost always at Wuthering Heights; because my mother had nursed Mr. Hindley Earnshaw, that was Hareton's father, and I got used to playing with the children'.[35] In her childhood she often played with Hindley at their favourite spot, which was near the stone pillar of a guidepost. A certain strange event related to this memory of playing with her quasi-brother Hindley is once told to Lockwood, while she excuses herself for not being much connected with the affairs in concern; it occurred when she visited the spot after she moved to the Heights:

> I gazed long at the weather-worn block; and, stooping down, perceived a hole near the bottom still full of snail-shells and pebbles which we [Hindley and Nelly] were fond of storing there with more

[32] Deborah Lutz, *Relics of Death in Victorian Literature and Culture* (Cambridge: Cambridge University Press, 2015), p. 58.
[33] Katharine Briggs, *A Dictionary of Fairies: Hobgoblins, Brownies, Bogies and Other Supernatural Creatures* (London: Penguin Books, 1977), p.425.
[34] Brontë, p.126.
[35] Brontë, pp.34-35.

> perishable things—and, as fresh as reality, it appeared that I beheld my early playmate seated on the withered turf, his dark, square head bent forward, and his little hand scooping out the earth with a piece of slate.
>
> "Poor Hindley!" I exclaimed, involuntarily.
>
> I started—my bodily eye was cheated into a momentary belief that the child lifted its face and stared straight into mine! It vanished in a twinkling; but, immediately, I felt an irresistible yearning to be at the Heights. Superstition urged me to comply with this impulse—supposing he should be dead! I thought—or should die soon!—supposing it were a sign of death![36]

Nelly believes, even momentarily, that she saw a figure of a boy, 'as fresh as reality', playing in the same way as Hindley used to play. This episode illustrates her tenacious belief in folklore and local superstitions because she describes the scene as if it were an encounter with a goblin or a doppelgänger, the 'waff'. The child stares straight into her face, then vanishes in an instant, which makes her think it should be a sign of death. This figure should be taken by Nelly to be one of the 'haunting' fairies, as it appears to Hindley's 'early playmate', one of the 'family' members who would think of her as his 'sister'.

For Nelly, these folkloric creatures are particularly associated with death and the dead. When she lives in the Heights, she is quite frightened with them, and she once confesses to Catherine that she is annoyed by 'ghosts and visions':

> "Oh! don't, Miss Catherine!" I [Nelly] cried. "We're dismal enough without conjuring up ghosts and visions to perplex us. […]" […] I was superstitious about dreams then, and am still; and Catherine had an unusual gloom in her aspect, that made me dread something from which I might shape a prophecy, and foresee a fearful catastrophe.[37]

Even with Catherine, she almost conjures some sinister incarnation. The reason why

[36] Brontë, pp.108-9.
[37] Brontë, pp.79-80.

Nelly fears this kind of haunting and dreams is that they will make her possessed by inauspicious visions of the future. Although she is reasonable enough to dismiss the folkloric tales and creatures as mere superstitions, she cannot dismiss what she thinks she saw, what she thinks that visited her, such as dreams and goblins, as mere illusions or fancy. Goblins and ominous dreams are something to be taken as material signs of the unknown future.

Some 'haunting' fairies in England and Scotland have been considered to be 'the souls of unbaptised children', and some folkloric spirits as Will o' the Wisp are told to be the wandering souls that 'can get entry into neither Heaven nor Hell'.[38] The Banshee, as an ancestral ghost, sometimes assumes the form of a girl who died young, or of a woman who died in childbirth.[39] All are considered to be ghosts, that is, 'incarnated' ghosts wandering around without peaceful souls. It is implied that most people from the Heights associate not only death but also dead people with these kinds of 'incarnated' ghosts, and they are inevitably frightened by their sinister appearance that retains some forms of bodies. When the inhabitants of the Heights see terribly horrifying people, they are likely to name 'goblins', typically represented in the scene when the baby Hareton, at the sight of his drunken father, suddenly starts 'screaming as if I [Hindley] were a goblin', or in the scene when Nelly is frightened with the aforementioned appearance of Heathcliff standing at the door.[40] It can be understood that goblins are mostly referred to as a typical example of a visual incarnation and a threatening other to be expelled.

Imps and demons are also named as the existence that haunts the living and lure inhabitants to their underworld. Joseph and Hindley often refer to imps, devils, and witches to curse someone: Joseph threatens the children, saying 'owd Nick would

[38] Katharine Briggs, *The Fairies in Tradition and Literature*, p.52.
[39] Katharine Briggs, *A Dictionary of Fairies*, p.15.
[40] Brontë, p. 73.

fetch us as sure as we were living', and his religious fanaticism is an outcome of his own fears of superstitions handed down through the family, as well as his piety based on his Bible reading.[41] Joseph particularly fears the malignity of witches and demons, which could appear at any time to drag people to their netherworld. Cathy Linton (referring to the daughter Catherine) takes advantage of his fears and tells him that she knows the Black Art, threatening him by a warning, 'Are you not afraid of being carried away bodily, whenever you mention the devil's name?' or 'I'll ask your abduction as a special favour!'[42] Cathy, who grows up in the Grange, knows well that the Heights is the space surrounded by haunting creatures inspired by old tales, the den 'swarming with ghosts and goblins', and that it can be controlled by taking advantage of their nameless fears.[43] She also threatens Hareton, who rebels against her in spite of the class difference between them: 'I hope his [Lockwood's] ghost will haunt you', which suggests that Heights residents view ghosts and goblins similarly.[44]

Goblins are thus ominous and fearful creatures that should be avoided, as they bring death and can snatch away one's whole body, carrying it into their current habitat. The place can be a fairy world or a netherworld, whichever place would be farthest away from the heaven of Christianity and not far from, or rather contiguous with, the living world. Theses visions of incarnated ghosts wandering and haunting around the living world continue to be influential in shaping Nelly's later conception of the dead, which I will argue in the following section 3-3. For family members at Wuthering Heights, these incarnations are sources that fuel their notions of death and their imaginings of the dead, whose wandering souls and bodies could be found any time close at hand, in the liminal space between the human world and underworld.

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41 Brontë, p. 20.
42 Brontë, p. 13.
43 Brontë, p. 25.
44 Brontë, p. 15.

3.2. Conceptions of the dead: ‘spiritual’ images in Thrushcross Grange

On the other hand, for the upper-class people in Thrushcross Grange, fairies only belong to the world of children, and they are not as influential on their images of the dead. The books in the Grange library certainly educate these people, who do not confuse supernatural tales handed down in the oral tradition with their general faith in Christianity, in which the ‘spirit’ is more of a concern than the body. Their common image of the dead is a peaceful ‘spirit’, which is evident in Edgar Linton’s views of Catherine’s death. After Catherine dies, Nelly describes Edgar’s state of mind compared with that of Heathcliff:

> But he [Edgar] was too good to be thoroughly unhappy long. *He* didn’t pray for Catherine’s soul to haunt him. Time brought resignation, and a melancholy sweeter than common joy. He recalled her memory with ardent, tender love, and hopeful aspiring to the better world, where, he doubted not, she was gone.[45]

Whereas Heathcliff believes in the ‘ghost’ as something wandering the earth and haunting him, Edgar avoids the idea of the soul’s haunting so as not to add to the agony of the pain he already suffers from the loss of his wife.

Heathcliff’s firm belief in ‘ghosts’ and their ‘existence’ can be understood in such expressions as his painful crying for Catherine: ‘Catherine Earnshaw, may you not rest as long as I am living! You said I killed you—haunt me, then! […] I believe—I know that ghosts *have* wandered on earth. Be with me always—take any form—drive me mad!’[46] He does yearn for the ‘existence’ of Catherine’s ghost, whatever ‘form’ she might assume, whatever pain he may suffer bodily and mentally. Thus, Heathcliff’s image of ‘ghosts’ is deeply associated with the ‘form’, some

[45] Brontë, p. 183.
[46] Brontë, p. 167.

material embodiment to be visualised for human beings, or some bodily incarnation that can be at least perceived and experienced like creatures of 'goblins'.

Monica Germanà argues that 'ghosts' in *Wuthering Heights* are influenced by Brontë's familiarity with Scottish folklore and fairy legends, especially with some supernatural motifs found in James Hogg's fiction, which she would have acquired from reading *Blackwood's Edinburgh Magazine*. Both Hogg's texts and *Wuthering Heights* are characteristic of '[t]he combination of supernatural elements pertaining to oral and folk tradition and the careful psychological handling of such inexplicable events'; and the ghostly apparition of Catherine, which appears as something very 'real' to Heathcliff, 'challenges the boundaries of human consciousness as the place where the two possibilities [of the "real" and the "imagined"] ultimately merge'.[47] That is, Heathcliff's image of the dead and ghosts is such a realistic one appealing to his sight and senses that it easily can deceive or madden his own perceptions and consciousness; their embodied 'forms' apparently remain on earth and 'walk' like semi-human goblins and fairy creatures.

On the other hand, Nelly, when she starts working at Thrushcross Grange, seems to side with Edgar when Catherine dies, sympathising with him and learning to accept that the 'ghost' of Catherine could neither be embodied nor visualised. This can be a contradictory belief against Catherine's will, since she affirms she would not rest when she dies, exclaiming 'they may bury me twelve feet deep, and throw the church down over me, but I won't rest till you [Heathcliff] are with me'.[48] Even so, her peaceful soul, Nelly considers, should have gone to heaven, like that of any other good Christian. While watching the chamber after her death, she observes her dead face as being 'of perfect peace':

[47] Germanà, p.105.
[48] Brontë, p. 126.

> Her brow smooth, her lids closed, her lips wearing the expression of a smile, no angel in heaven could be more beautiful than she appeared; and I partook of the infinite calm in which she lay. My mind was never in a holier frame than while I gazed on that untroubled image of Divine rest. I instinctively echoed the words she had uttered, a few hours before. "Incomparably beyond and above us all! Whether still on earth or now in Heaven, her spirit is at home with God!"[49]

Whether Catherine's 'body' is lingering on earth or almost reaching heaven, her 'spirit' goes directly to the heaven of God, a notion that Nelly is convinced of from the 'untroubled image of Divine rest' on Catherine's face and body in death.

This idea of Nelly's can be understood as a representation of the common image and conception of the 'spirit' of the dead during the Victorian period, when middle-class people in particular began to create an ideal image of the 'spirit' as something conciliatory, a spirit that rests in peace after the body dies. Michael Wheeler points to the significance of Victorian expressions of 'death' as 'sleep' that people should not disturb. Their ideal death is 'a quiet death in [their] own bed', which is revealed, Nelly considers, in her dear mistress's death.[50] Gerhard Joseph and Herbert F. Tucker, in their article discussing Victorian cultural forms and the social construction surrounding death, explain that there was an obsession with death during this period and that the ideal view of death (as well as its doubt) is shown in some stylised narrative shapes whose habitual rendering is considered to be much influenced by both Romantic aesthetics and Evangelical beliefs. Among these aesthetics and beliefs, the 'beautiful death', as can be seen signified in the very angelic face of Catherine, is such a death as 'something to be eagerly awaited and orchestrated into the sort of deathbed finale'.[51] This notion of death has divine or aestheticised

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[49] Brontë, p. 164.
[50] Michael Wheeler, *Heaven, Hell, and the Victorians* (Cambridge: Cambridge University Press, 1994), p.62.
[51] Gerhard Joseph and Herbert F. Tucker, 'Passing on: Death', in *A Companion to Victorian*

solemnity, with a full hope for joy in death. Nelly does interpret Catherine's final words of 'incomparably beyond and above us all' as the exultant and glorious achievement of hers that finally leads her 'spirit' to be with God, and that would have been fulfilled infallibly upon her death.

The other ideal death to be named during this period is the Evangelical 'good death', which is to be realised at the moment when the dying pass into 'gleams of that state of spiritual salvation' toward 'a heaven peopled by the loved ones that had died before them'.[52] To guide people to such a 'good death', there were 'numberless evangelical tracts' and old instructive works of Christian devotion and virtues used as references in Anglican homes.[53] In these ideas about the 'beautiful death' and 'good death', the 'spirit' of the dead is evidently something conceptualised rather than something visualised or incarnated. The hour of death that typifies the Victorian mainstream, Joseph and Tucker argue, 'might indeed be worse conceived than as an habitually rehearsed passage from the one moment to the other, a current from sense to soul connecting—or hoping to connect—the fleshly with the metaphysical'.[54] The soul goes to heaven, 'incomparably beyond and above us all', and the body where it used to inhabit is ideally turned into something 'beyond and above'. The real flesh of the body may fall into decay, but the 'body' in heaven ever remains (or is hoped to remain) beautiful, sacred, and at peace with the soul. In this sense, the body of the dead in one's sight cannot be faced directly as it is, and it is rather fictionalised aesthetically; the dead body cannot retain its literal meaning. On the other hand, the 'body' of the 'spirit', incapable of being embodied in whatever secular form, is kept out of sight to keep it beautiful and true; it is placed somewhere afar in 'silence' in this

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Literature and Culture, ed. by Herbert F. Tucker (Oxford: Blackwell Publishers, 1999), pp. 110-24 (p.114).

[52] Lutz, *Relics of Death*, p. 65.

[53] Gerhard Joseph and Herbert F. Tucker, p.114.

[54] Gerhard Joseph and Herbert F. Tucker, p.114.

idea of the dead being a 'spirit'.

Upon Catherine's death, both Edgar and Nelly thus do not adopt the idea of the folkloric ghosts. It does not follow that Edgar and Nelly do not believe in the possibility of the fearful existence of some kinds of 'ghosts' somewhere in the world, but they would not come into line with the common belief of 'the country folks', who 'swear on their Bible that he [Heathcliff's ghost] *walks*'.[54] In terms of notions of death, both Edgar and Nelly differentiate themselves from the belief of the lower class. The image of 'ghosts' as goblins or some type of incarnation belongs to local superstitions; thus, it can be reasonably thought of as preoccupying the minds of the lower class. This is also paralleled by the sinister meaning of death pertaining to the Victorian working class, which 'was decidedly grimmer matter than for their social betters'.[55] In those times, the idea of happy death with the peaceful 'spirit' was influential among the upper-middle class, people like those living in Thrushcross Grange, although it could not be avoided in reality that this Evangelical idea was also shared throughout society and filtered through other classes. For people like Edgar, who is described as a typical Christian gentleman raised in the literary and cultural tradition of the Romantics, being 'hopeful aspiring to the better world', one's peaceful spirit must be something invisible and intangible, placed far away.

It is also noticeable that Edgar's act of remembering and mourning the dead again shows a typical example of middle-class behaviour toward the dead. While remembering Catherine, which can be seen in the description quoted above, Edgar accepts 'resignation' and he seems, as it were, to be in the process of 'forgetting'. Catherine is already the object to be 'recalled' in his memory, and in a sense, he rather

[54] Brontë, p.336.

[55] Gerhard Joseph and Herbert F. Tucker, p.116. Body-snatching was certainly a horror for the poor and paupers at the time, and their fears in the possibility of their bodies to be gutted for parts after death and of them to be buried half-living suggest that the meaning of death for the working class was a matter of their own material bodies.

eliminates her from this earth to 'the better world, where, he doubted not, she was gone'. How to display one's private grief in mourning was another obsession during the Victorian period, and the act of mourning was actually a significant form of self-preservation. The blessed 'spirit' of the loved one has gone to heaven and is safe, so what people left on earth need to do is to face their own danger of losing their self-identity; they might fall into deep anguish, or crave the lost one, or they simply might keep struggling in vain to fill the absence of the lost time and space once shared in what was thought to be an unbroken continuum of their ordinary lives. Mourning is paying respect to the dead while disassociating the dead from this world and securing one's own identity in society. Joseph and Tucker say mourning has an aspect of being 'consolatory and restorative', and they mention regarding the roles of Victorian female mourners that 'once the specified period of mourning was past, there set in a no less binding expectation that the [female] mourner speedily reactivate her discarded social identity'.[56]

Edgar also values two things that 'time' has brought: 'resignation' and 'melancholy'. This 'melancholy' he calls 'a melancholy sweeter than joy', and he seems to be happy while experiencing it. This is also the form common in the emotional and sentimental rites of Victorian mourning. Victorian people faced such melancholic feelings and periods by enshrining the dead in their memories. They dedicated themselves very often to memorial events and other rituals, which are the means of remembering the dead by transforming them into something material. Death mementos were treasured personally around that time, and these objects were viewed as substitutes for the lost bodies. Deborah Lutz explains on the backgrounds and says that it was the boom during the Enlightenment period of collecting 'historically important objects, such as art and antiquities' that led to the relic culture in the

[56] Gerhard Joseph and Herbert F. Tucker, pp.118-19.

nineteenth century: '[n]ot only did the collecting of valuable items become common practice, but […] the collecting of personal bric-a-brac […] became more and more fashionable throughout the Romantic period, peaking during the mid-Victorian era'.[57] Hence, when facing death, private objects associated with the deceased replaced loss, and then merged in life: '[r]elic culture expressed a willingness to dwell with loss itself, to linger over the evidence of death's presence woven into the texture of life, giving that life one of its essential meanings'.[58] These objects were necessary for the bereaved to continue with their lives, and furthermore, to keep in distance the real and literal body of the deceased.

3.3. Conceptions of the dead: Nelly's own ideas

Edgar thus represents one of the typical notions of death and follows the common forms of mourning, which became popular among the middle class and upper-middle class from the Romantic period to the mid-nineteenth century. Nelly also learns this idea and formality, in which the 'spirit' is conceptualised and the 'body' is unseen and silent. She now appears to have disassociated herself from the folkloric world and exorcised the haunting creatures and the fearful visions they raise. In her reply to Lockwood, who says after Heathcliff's death that the Heights would be '[f]or the use of such ghosts as choose to inhabit it', Nelly denies such an image of ghosts by saying, 'No, Mr. Lockwood, […] I believe the dead are at peace'.[59] However, it seems that she is still unable to get rid of the idea of the embodied and incarnated ghost completely, and she hopes for a certain embodiment and materiality to be realised also in heaven. While observing Catherine's deceased face, she feels 'an assurance of the endless and shadowless hereafter—the Eternity they have

[57] Lutz, *Relics of Death*, p. 31.
[58] Lutz, *Relics of Death*, p. 8.
[59] Brontë, p. 337.

entered—where life is boundless in its duration, and love in its sympathy, and joy in its fulness'.[60] Here, she imagines the afterlife as something analogous to her living world, where the dead can have their 'lives', and love is represented by 'sympathy'. She also asks Lockwood, 'Do you believe such people *are* happy in the other world, sir?'[61] To this question that asks as if the dead lived somewhere in the same way as the living, Lockwood does not answer because her words 'struck me [Lockwood] as something heterodox'.[62]

Lutz argues that Nelly's idea of death is much influenced by Evangelical beliefs, which became prevalent in a reaction to the 'Catholic-inflected revival of the 1830s and 1840s' and 'spread across all classes and influence the daily lives of ordinary people' more widely than the high church movement.[63] In these beliefs in the soul's salvation, there is an afterlife awaiting us, where loved ones all gather to meet us again. Lutz further argues that Catherine's body, or her corpse, works as evidence of the existence of an afterlife: 'Nelly finds in the cadaver itself a kind of link to that place where Catherine seems to still exist'.[64] In these beliefs, the remains locate 'an afterlife that kept them enlivened, vigorous, and hence sources of consolation'.[65] Nelly watches Catherine's deceased face and body and imagines her material existence, whereas Edgar shuns confronting her body and practices an act of mourning, which is a process of 'forgetting' and distancing her real flesh and figure. For Edgar the 'body' is sacred and unseen, whereas for Nelly the corpse is an object that works as a source of imagination.

Then it can also be said that Nelly, who might be an average believer in Evangelicalism, is still under the influence of the folkloric idea of the ghost as goblin,

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[60] Brontë, p. 165.
[61] Brontë, p. 165.
[62] Brontë, p. 165.
[63] Lutz, *Relics of Death*, pp. 65-66.
[64] Lutz, *Relics of Death*, p. 66.
[65] Lutz, *Relics of Death*, p. 10.

which has been far more familiar to her from childhood. Although her notion of death should now have been closer to the religious one, since she needs it for her consolation, the physical image of the dead is thought to be inherited from that of goblins and fairies. In this way, Nelly's image and concept of death are complicated and ambivalent, and it runs parallel to her ambivalent status of being a nursemaid in the Heights and a housekeeper at the Grange. At least it can be said that in the same way that she had once imagined that incarnated ghosts wander around somewhere close at hand and occasionally give her signs of death, she is now convinced, by her religious mind, that the dead are at peace, living perfectly somewhere else while retaining their whole soul and body. Moving away from the idea of the sacred and glorious 'spirit' that is restful with the God, and rather relying on the beliefs in the soul's salvation in the afterlife, she imagines the body of the dead as a source of envisioning the afterlife. The body is conceptualised as a physical frame that contains and guards one's soul, and at the same time it is the locus of some potential power to survive the death and maintain its vigour.

3.4. Conceptions of the dead: Nelly's new image of a vampire

Examining these complicated processes and interactions between Nelly's ideas of death and images of the dead provides an impression that her sudden image of a vampire near the end of Heathcliff's life is something fundamentally different and new, although it partly succeeds her ideas on the dead. In a very simple definition, vampires are the living dead or the living body, but they rather show a different level of figuration and embodiment; they do not belong to the English folkloric fairies, so they are not incarnated ghosts; they are certainly not conceptual 'spirits' whose 'bodies' rest in peace. Nelly's image of a vampire, which does foretell Heathcliff's death, is predicated on her concern with his 'living' but 'dying' body.

Nelly starts worrying that something weird and anomalous is happening when she witnesses Heathcliff's 'change', which includes his adoption of a series of new habits as well as his physical changes. Near his end, he seems to disarm his vengeance and tends to be away from the house during the day. Then he starts his midnight excursions and remains awake until dawn; he refrains from eating and drinking and seems to lose any interest in this secular and material world, as can be seen in his lost obsession with money and property, when he exclaims, 'how to leave my property, I cannot determine! I wish I could annihilate it from the face of the earth'.[66] At first, Nelly worries that Heathcliff might be seriously ill, as he refuses to eat anything and spends all day with a little sleep. It is true that Heathcliff's symptoms actually suggest one of the most rampant diseases of the era, 'consumption', because he looks very pale, gaunt, and feverish, losing appetite and suffering from insomnia; Nelly once advises Heathcliff, 'Do take some food, and some repose. […] Your cheeks are hollow, and your eyes blood-shot, like a person starving with hunger, and going blind with loss of sleep'.[67] She also notices difficulty or irregularity in his breathing: 'I noticed he breathed as fast as a cat', or 'his heavy sighs succeeding each other so thick as to leave no space for common breathing between'.[68] Paleness, shivering, difficulty in breathing, loss of appetite and weight, and fatigue are all general symptoms of tuberculosis. However, in making careful observations, Nelly cannot help noticing his strangely energetic movements, too, noting 'You look uncommonly animated'.[69] Heathcliff almost endlessly keeps walking, not only repeating his night-walking, but also seeming unable to stop walking even inside the house, 'restlessly measuring the floor';[70] everyone also notices his 'bright and cheerful' looks, 'a strange joyful glitter

66 Brontë, p.333.
67 Brontë, p.333.
68 Brontë, p.327, p.332.
69 Brontë, p.328.
70 Brontë, p.332.

in his eyes', looking 'rare and pleased'; Heathcliff himself denies feeling ill, saying 'I've neither cold nor fever', and boasts of his 'hard constitution, and temperate mode of living'.[71] This hyperactivity does not even exclude the possibility of his suffering from a certain disease or disorder, but his body maintains such a strength that makes Nelly have second thoughts: 'he'll be alright, to-day!"[72] It is this paradox of the weakened body's 'animation' that provides Nelly with new association and imagination, a new supernatural creature which has a body of both 'life' and 'death'. Heathcliff's body no longer demands any physiological needs, even the basic needs of drinking, eating, and sleeping, which inevitably should elicit death and dysfunction. Nonetheless his flesh and strong physique are sustained invariably, even without any nourishment from his external environment. Heathcliff's 'change' is so peculiar that Nelly starts thinking of him as a kind of a ghost, but not a 'goblin' (although she once refers to him as such in this condition before she named him a vampire)[73], concluding in the end that his mysterious existence is akin to that of the 'ghost' living in the continuum between this world and the otherworld, whose body is nearly dead but still able to maintain life.

It has often been said that the Byronic heroes in Romantic literature by which Nelly might have been inspired are likely to suffer from insomnia and anorexia, as they are destined to physically torture themselves by way of flight from everyday concerns, which is also a way of being free from their own intolerable existence. For example, Lutz argues in her book, discussing Byronic influences on Victorian narratives, that Byronic love always has to be 'impossible': [t]he Byronic hero in his purity can […] never be redeemed by becoming a couple […]. He is the tormented melancholy failure who nears success and then fails and experiences the eternal loss,

71 Brontë, pp.326-28.
72 Brontë, p.330.
73 Brontë, p.329.

the repetition of the impossibility of bliss'.[74] Heathcliff also shares much similarity with the Byronic lovers. Physical violence inward and outward, conflicts between love and vengeance, dark propensities and designs such as necrophilism, all are characteristics associated with Byronic heroes and their 'vampirism', and all dovetail with Heathcliff's life and character. This 'vampirism' should lead Nelly to associate him with a Romantic figure, and she should imagine his body by mixing what she observes in reality and what has been inspired by the Romantic figurations. Heathcliff's cannibalistic and necrophiliac forms of revenge are reinforced in her imagination by his outrageous behaviours and vocal intimidation, such as can be seen in the expressions where he threatens that he will tear Edgar's heart out and drinking his blood;[75] such vampiric features are readily invoked when she witnesses Heathcliff's 'sharp, white teeth' on his deathbed.[76]

However, it is also important to note in this association of Nelly's that Heathcliff's body does not entirely fall into the Romantic 'impossibility' of achievement; that is, this body appears to resolve the contradiction. At least it embodies what should be impossible for the body of an ordinary human being and resolves the distinction of 'life' and 'death'. Then it can also be said that Nelly witnesses the 'vampire' in its very essence, that is, the body both living and dying; she observes the body that is approaching death, moving toward its cessation and failure, but attaining its 'heaven' on earth; Heathcliff declares to Nelly, 'I tell you, I have nearly attained *my* heaven'.[77] Facing unnatural power and strength in Heathcliff's dying body, Nelly thinks of the 'vampire', and it is one of her solutions to the mystery and the incomprehensible nature of what has happened to Heathcliff's body, while at

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[74] Deborah Lutz, *The Dangerous Lover: Gothic Villains, Byronism, and the Nineteenth-Century Seduction Narrative* (Columbus: The Ohio State University Press, 2006), p. 52.
[75] Brontë, p.148.
[76] Brontë, p.335.
[77] Brontë, p.334.

the same time it works again as a source of mystery concerning death, making her wonder about and reflect on the matter of the afterlife in her beliefs.

This is the new image of the 'ghost' for Nelly; it is differentiated from both the incarnated goblins and the immaterial spirits, manifesting the sustenance and materiality of the body while hovering the boundary between the earth and heaven. This 'vampire' is produced, or reproduced, by mixing the reality based on her careful and empirical observations of the human body and an imaginative response based on her experience of reading about vampires and vampirism.

This 'vampire' should have been a deviation even for the Victorian reader of *Wuthering Height*s, too, among all the common supernatural creatures, such as fairies, goblins, demons, witches, and spirits. Although the Romantic vampire movement thrived in the early nineteenth century, its figure was still new and in development, aiming to break out of folkloric tradition and get more familiarised with middle-class readers just entering the literary market. For example, *Varney the Vampire*, one of the serialised stories about a vampire in 'penny dreadfuls', just started its serialisation two years before *Wuthering Heights* was published. Considering this movement, Nelly's association actually shows a new stage not only of her conception and imagination but also of the text of *Wuthering Heights* itself. Along with Heathcliff's final change, the text shows something new in terms of the representation and conception of death, the dead and the ghost. Andrew Elfenbein argues concerning the Byronic influence on the Brontës that the Byronic prototype is not really distinguished in Heathcliff, and considering the period of the 1840s, when the straightforward Byronic modes 'appeared hopelessly dated', Emily Brontë uses this older mode to provide a new figure that is beyond any literary mode: '[t]he novel uses and critiques Byronism and anti-Byronism at the same time and revises contemporary literary possibilities without announcing a program of its own. […] Her reaction […] permitted the voice from the

margins to be the voice of innovation.'[78] Then it can be suggested that the vampire, one of the more mysterious and dangerous characters that came out of the Romantic tradition, is also used in an attempt to represent a new type of a 'ghost' in the novel.

Nelly's association is thus crucial in that it not only implicates her growing imagination and literary knowledge through her reading in the library, but it also provides a hint of what the 'ghost' in *Wuthering Heights* seeks to represent as the summation of its bodily existence. It is this image of the 'vampire', which deviates from people's common images of 'ghosts' but comes to Nelly's mind from her reading experience, that can function as a clue as to the new representation of the 'ghost' in the whole text of *Wuthering Heights*—in the centre of which lies the 'ghost' of Catherine.

II. Bodily Ghost: An Embodiment of Materialistic Ideas of Body and Blood

1. A link between Catherine's ghost and Heathcliff's dying/dead body

Further enriched images involving this new 'vampire' in its association with Heathcliff's dying body are produced in this text to intensify and substantiate the haunted world of Heathcliff and Catherine. The scenes of Heathcliff's 'change' and his actual death, which occurred as if it were a natural sequence in his body's dying process, not only raise the image of the vampire in Nelly's mind but also give readers an inkling of the 'existence' of the haunting ghost of Catherine. Readers must go back to the beginning of the novel to understand the life-charged body of the 'ghost', although it is kept marginalised as a man's mere dream, or dislocated beyond the text as unreality. It should be noted that there is an interesting contrast between Heathcliff's death scene and Catherine's appearance at the window, which Lockwood confronts during his first night in the Heights. Catherine's ghost tries to get inside the

[78] Andrew Elfenbein, *Byron and the Victorians*, Cambridge Studies in Nineteenth-Century Literature and Culture 4 (Cambridge: Cambridge University Press, 1995), p.151, p. 168.

house, out of a snowstorm, and Lockwood famously pulls her wrist onto the broken windowpane and 'rubbed it to and fro till the blood ran down and soaked the bedclothes'.[79] Heathcliff dies in the very same room, also with his hand lying on the pane, which is grazed by the window 'flapping to and fro' and with his 'bed-clothes dripped' by water. Nelly describes this scene as follows:

> I could not think him dead—but his face and throat were washed with rain; the bed-clothes dripped, and he was perfectly still. The lattice, flapping to and fro, had grazed one hand that rested on the sill—no blood trickled from the broken skin, and when I put my fingers to it, I could doubt no more—he was dead and stark! […] They [his eyes] would not shut—they seemed to sneer at my attempts, and his parted lips and sharp, white teeth sneered too! '[80]

Nelly's fingers feel the coldness and starkness of his dead hand, and she is shocked as much as Lockwood when '[his] fingers closed on the fingers of a little, ice-cold hand'.[81] The two scenes share similarities not only to give readers physical sensations tied to each body, but also to show contrasts, as if suggesting that there was some contact or exchange between Heathcliff and Catherine. It would be also important to note that there is a paradox here in terms of the conditions of their two bodies. That is, one is a ghost with its own body that even drips blood, and the other is a dead body, from which no bleeding occurs. Catherine's ghost seems to be alive as if it regained blood, whereas Heathcliff's body seems to have lost all blood, even before it reaches the time of death and stops its full activities, because 'no blood trickled from the broken skin' of his hand, which had been resting for a while on the windowsill. If this could suggest or symbolise a kind of blood 'transfusion' in the fictional world between Heathcliff and Catherine, then her haunting body contains vampiristic elements in that

79 Brontë, p.23.
80 Brontë, p.335.
81 Brontë, p.23.

it is ‘revived’ with blood; her body in the form of a ghost represents the body of a vampire, which can gain energy from blood to haunt the living.

Some features of a female vampire have often been argued based on the fact that Catherine’s ghost attacks the male Lockwood. Her bleeding is often associated with her ‘contact’ with Lockwood, and the blood has symbolic meanings that work in Lockwood’s ‘dream’. I will argue that the ghost not only has symbolic features of vampirism but it is the ‘vampire’ itself in that it has its own dead body that contains copious and exuberant ‘blood’. That is to say, in the same way that the wasting Heathcliff is ‘vivified’ with the new status of his attained body, which would dissolve the disjunction between ‘life’ and ‘death’, Catherine’s ‘dead’ body also becomes ‘alive’ and activated with the running blood that has disappeared from the dead body of Heathcliff, a mysterious void in the text. Heathcliff’s blood remains a mystery within the logic of realism. It is true that there is no trace of blood trickling down from Heathcliff’s broken skin, and realist explanations will ascertain that his body was dead long before when the lattice grazed his skin. However, the very trace of his wound also implies that the body was ‘alive’ for a while, and then the blood comes to be seen as the absence in the text. The mystery might be able to be resolved by searching a way to fill the absence, and then the ‘body’ of Catherine’s ghost that contains ‘blood’ can be seen as a missing link that resolves the contradiction of the text and further connects the world of ‘life’ and ‘death’. Within the logic of realism, Catherine’s ghost can only exist in Lockwood’s dream and fancy, and her appearance serves to explore *his* subconscious. However, the contrast and analogy between the mysterious and unnatural bodies of Heathcliff and Catherine suggests a supposed connection and continuity, thereby serving to imply the world beyond the text and ‘existence’ after death, and more importantly, to give them their own new, reproduced ‘bodies’.

Particularly, the ghost of Catherine as a ‘vampire’ can be revealed only by its

contrast and analogy with the dying/dead body of Heathcliff that Nelly sees with her own eyes. With this boundary between life and death across the window, an 'impossible' reversion takes place in which the dying/dead body on earth loses its reality and physicality, and the ghost body is then materialised. The traces of this transfusion or transition would never appear on the realistic level, but the reversion can be understood if blood can be seen as playing a crucial role in the materialisation of the 'body' and its connection to 'life'. For the 'body' to be revived and reproduced from being a literal corpse in the fictional world, blood is the sign of the life-charged embodiment, and Catherine's ghost activates and substantiates the supernatural world of the novel through its bodily form with blood. The 'vampire', closely intertwined with the matter of death, body, and blood, provides a significant clue to this representation of Catherine' ghost as the bodily form.

2. Materialistic representation as against the conventional images of foul vampires

Before looking closely into the functions of blood in the ghost materialisation, I will look into some of the distinctions made between the Romantic images of vampires and the roles of blood and those provided in *Wuthering Heights*, in an attempt to show that the text's new representation of the bodily ghost as a 'vampire' could have been derived from Emily Brontë's contemporary interest in the scientific and medical investigations into the body of 'vampires', or vampiric symptoms in the human body. The Brontë family regularly read *Blackwood's Edinburgh Magazine*, from which they were informed about the latest social concerns, including politics, the economy, science and literature; then Emily's ideas about a vampire and its body appear to reflect contemporary ideas about bodies and blood. Hence, the following sections will also examine one of the contemporary ideas on human bodies, which is offered in an article in the magazine, and will also explore Emily's own interest in

health care.

As I have shown above, Nelly appears to be intrigued by the Romantic expressions and descriptions of cursed and revengeful vampirism, such as can be seen in her report of Heathcliff's night-walking, grave-digging, and violent assaults with his sharp teeth. However, it is also to be noted that her descriptions of dying Heathcliff focus on his physical changes more than his vampiric behaviours, and she cannot but notice some strange movements in the body itself, which look mechanical, yet animated. This observation notes a pattern that deviates from the Romantic conventions in representing a vampire. Romantic vampires are generally bloody because of their habit of blood-drinking and their bodies retain foul and cursed appearances. For example, in 'The Giaour', the cursed vampire's 'gnashing tooth, and haggard lip' will drip 'wet with [his] own best blood'.[82] In Southey's *Thalaba the Destroyer*, Thalaba's dead lover stands before him as a form of a 'fiend' with 'livid cheeks and lips of blue'.[83] The foul and monstrous image of a vampire inherited from the Romantic tradition is typically shown in Charlotte Brontë's *Jane Eyre*, that is, in Jane's image of the mad woman, Bertha. When Jane is asked by Rochester to explain the features of what she witnesses that night, she depicts it as much more terrifying than the common ghost:

> 'Ghosts are usually pale, Jane.'
> 'This, sir, was purple: the lips were swelled and dark; the brow furrowed; the black eye-brows widely raised over the blood-shot eyes. Shall I tell you of what it reminded me?'
> 'You may.'
> 'Of the foul German spectre—the Vampyre.'[84]

[82] *Lord Byron: The Major Works*, ed. by Jerome J. McGann (Oxford: Oxford University Press, 2000), 207-47 (p.227).
[83] Robert Southey, *Thalaba the Destroyer*, ed. Tim Fulford (London: Pickering and Chatto, 2004), p.119.
[84] Charlotte Brontë, *Jane Eyre* (London: Penguin Books, 1996), p.317.

Michael Mason notes that this German spectre refers to the 'vampire-as-bride' in Goethe's 'The Bride of Corinth', who wanders from her grave to seek her betrothed to drink his blood.[85] Jane describes Bertha as a horribly ugly monster, with a purple face, dark and swollen lips, and blood-shot eyes, all of which seem to be caused by too much blood-drinking. The purple and dark colour of her features is also associated with her foul blood, as if it went through her whole body and made her look swollen and bloated. The Romantic imagination calls much attention to the foul image of blood and its circulation. The image of fluid is central to the implied process of both vampiric transformation and sexual energy in the Romantic tradition.[86] This is also expressed in Jane's representation of Bertha, too, as something dangerous lurking within, representing her dark-pooled energy, or 'coagulated' passion and rage that can be developed into a monstrosity. Charlotte Brontë typically utilises the dark and monstrous element of the Romantic vampire, which was viewed as one of the imaginary creatures of horror.

On the other hand, Nelly's description of the last Heathcliff emphasises his whiteness, his 'bloodless hue'.[87] His 'sharp, white teeth' even feature his paleness. This whiteness causes Nelly's suspicion over his illness, which makes her beseech him to eat something, but Heathcliff declines because he now needs a strong will and determination to eat, saying 'I hardly remember to eat and drink'.[88] Without his volition, he can never recall the body's physiological needs, and this condition indicates Heathcliff's total dependence on the body's autonomous functions and movements, which would operate sustainably even without his will: 'I have to remind

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85 Michael Mason, 'Notes', in *Jane Eyre*, ed. by Michael Mason (London: Penguin books, 1996), pp.503-33(p.522).
86 Twitchell, p.87.
87 Brontë, p.328.
88 Brontë, p.323.

myself to breathe—almost to remind my heart to beat! And it is like bending back a stiff spring'.[89] The body without the effect of one's will and desire approaches its physical failure and death, but it also means that the body reaches a condition in which one's will cannot be effective anymore, as it is almost felt hard and immovable like 'a stiff spring'.

It is known that Emily Brontë believed in medical self-help, and the robust and powerful constitution of the young characters playing around the moor in the novel surely implies her belief in the idea that one's will can sustain the body. Janis Caldwell argues that Brontë even 'moves beyond a doctrine of medical self-help to the view that individuals will themselves to health—or to illness', that 'strong bodies […] signify strong wills, and […] both health and illness […] obey personal volition'.[90] However, at this stage of life for Heathcliff, this wilful effort to control his physical needs and empower his body's nervous system appears to be a difficult path, and he seems inclined to abandon his volition to govern the body and leaves the body to work by itself. He just keeps walking and moving about, keeps watching surrounding objects and yielding to sensory reactions, as can be seen in Nelly's observation: '[t]he fancied object was not fixed; his eyes pursued it with unwearied vigilance, and even in speaking to me [Nelly], were never weaned away'.[91] Even though he wants to speak to Nelly, the 'unwearied vigilance' can never stop; his body maintains its functions to attain something, regardless of his will.

It can be said that these strange behaviours rely heavily on the body's mechanics, and it lies beyond the effects of his natural desire and will. When he shivers, his body 'vibrates' as if it were a 'tight-stretched cord'. Using metaphors such as 'spring' and 'vibrating cord' also indicates the body's autonomic and mechanical

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89 Brontë, p.325.

90 Janis McLarren Caldwell, 'Physical Health', in *The Brontës in Context*, ed. by Marianne Thormählen (Cambridge: Cambridge University Press, 2012), pp.335-43 (p.338).

91 Brontë, p.331.

movements. In this way, Nelly's observation uncovers the functions of Heathcliff's body that are in the status beyond one's conscious control. It seems that Heathcliff's energy comes from this self-sustaining body, which possibly can be seen as going through the in-between process of life and death, presenting the uncanny power of animation and activation preceding its death and decay. Thus, Heathcliff's vampiric condition is more grounded on this materialistic concern of the body than the traditional Romantic imagination of the foul blood and its circulation through the body.

3. Mechanical body

3.1. Exploring vampires with the materialistic mind

This kind of scientific interest in the body actually parallels scientific explorations into the identity of the vampire toward the mid-nineteenth century, when there were some attempts to explain, from anatomical and medical points of view, how the vampire arose in the folk tradition by exploring testimonies on unusual conditions of human bodies. For example, one *Blackwood Edinburgh Magazine* article in 1847 tries to persuade readers that the vampire is a popular delusion, and the writer first provides its definition in the folk tradition:

> A vampyr is a dead body, which continues to live in the grave, which it leaves, however, by night, for the purpose of sucking the blood of the living, whereby it is nourished, and preserved in good condition, instead of becoming decomposed like other dead bodies.[92]

A vampire is clearly defined as 'a dead body' in this definition, which the writer apparently quotes from the work of Georg Conrad Horst, a well-known German theologian in the early nineteenth century, who is known to have studied occultism.

[92] Mayo Herbert ['MacDavus'], 'Letters on the Truths Contained in Popular Superstitions. II. Vampyrism', *Blackwood's Edinburgh Magazine*, 61 (1847), 432-40 (p.432).

This definition follows the typical and general Romantic image of a vampire, while it also hints at a scientific interest by referring to it literally as 'a dead body' that should have 'decomposed', yet not placing particular emphasis on the dark and unholy action of blood-sucking and the vampire's horrifying body. This article is written with the aim of exploring the identity of a folkloric vampire by way of seeking material evidence that would have made people believe in its existence, and the article's author, Herbert Mayo, a physician and physiologist, is known for discovering the functions of facial nerves in the 1820s.[93] He is also known to have supported the medical application of mesmerism.[94] For these 'scientific' minds of the early and mid-nineteenth century, the existence of folkloric or literary vampires was viewed as a mere product of local gossip and superstitions, and they focused on whether there was any material evidence to support these beliefs. Mayo says that '[f]or what has been believed for ages must have something real at bottom. There can be no prevalent delusion without a corresponding truth', then continues to say that if there was a fabulous dragon on earth, there would be respectable reptiles.[95] He provides his opinions through empirical viewpoints.

Mayo then argues in the article that the 'rise' of vampires in the folk tradition should have been related to the spread of diseases and their contagious effect on human bodies. Many people died in a very short time during epidemics, which evidently caused confusion and rumours among the public. Furthermore, the article

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93 Mayo Herbert is also known to have a 'dispute over the description of the separate motor and sensory functions of Cranial Nerve V and Cranial Nerve VII' (both nerves related to facial nerves) with Charles Bell, physiologist and neurologist (James Bradley, 'Matters of Priority: Herbert Mayo, Charles Bell and Discoveries in the Nervous System', *Medical History*, 58 (2014), 564-84 (p.565)).

94 John Elliotson, who was 'interested in developing animal magnetism as a therapeutic technique' was originally influenced by Baron du Potet, French mesmerist, who had been ivestigated by Herbert Mayo (Roger Luckhurst and Justin Sausman, 'The *Lancet* on John Elliotson', in *Victorian Science and Literature: Marginal and Occult Sciences (vol.8)*, eds. by Roger Luckhurst and Justin Sausman (London: Pickering & Chatto, 2012), pp.69-72 (p.70)).

95 Mayo Herbert ['MacDavus'], 'Letters on the Truths Contained in Popular Superstitions. I. The Diving Rod', *Blackwood's Edinburgh Magazine*, 61 (1847), 368-74 (p.368).

attempts to explain that there were some cases found in which dead bodies showed a certain post-mortem reaction in the coffin when they were exhumed. This is because people sometimes were buried half alive, especially during epidemics, when speedy funerals often took place, and it was not easy to know whether the people were really dead when some strange bodily reactions happened, for instance, a sort of fits and convulsions. From this example, it can be understood that early Victorians with 'scientific' concerns thus deduced legendary notions about the vampire from their examination of the human body which, likewise, held so many mysteries that the power of imaginative analogy was one of the key scientific methods used to unveil them during this period. Moreover, this kind of exploration into the body contributes to a further expanded formation of literary and fictional vampires, which is based more on their materialistic figurations than the conventional representation of their unworldly monstrosity and uncanniness. Human beings can be 'vampires' with their own mysterious bodies and their astonishing functions, and it is not the vampire itself that is the object of horror and mystery. Although at the time scientific examination and empirical methods were applied to materialistic ideas on the matter of body and soul, a human body was still recognised as retaining some strange or unnatural power that works to maintain and even govern the whole function of body.

This new figuration of the vampire is grounded on 'scientific' observations and evidence, but nonetheless assumes some mysterious and imaginative power that exists in human body. For example, the article further explains the case of the half-living body in relation to the 'nervous system'. The body in concern seems to be able to keep its shape without decomposition in the coffin and even bleeds when disinterred. This happens when there is firstly a direct impact or reaction on the 'nervous system' before the person dies that causes a sudden arrest of the system, followed by the 'suspension' of all other bodily functions, such as heartbeat and blood circulation:

> So may we presume, that in the singular cases we are considering, the body is but in another and deeper fit, which suspends the vital phenomena, and reduces its vitality to that of the unincubated egg, to simple life, without change, without waste or renewal. The body does not putrefy, because it is alive; it does not waste or require nourishment, because every action is stilled within it.[96]

Behind this presumption about the body sustaining itself without any nourishment lies the idea of a mechanical body, the body that, in part, keeps working like a machine. The whole body can start operating again after a short period of 'suspension', because the source of 'life' is preserved in the form of 'simple life'; its energy and engine can be retained within for a while without any waste or decrement. This body resembles that of Heathcliff, as if in 'suspension' from its ordinary reactions and functions, but able to maintain its 'life' without any nourishment. The article also refers to the 'nervous system' as a machine, interpreting its 'suspension' as 'being brought to a complete stand-still, the wheels of the machinery locking, as it were, of a sudden'.[97] This machinery system has a role in preserving vital functions of the heart, breathing, and blood circulation by filling the role of switching the body on and off, interconnecting all the functions, as if to hold a separate entity from physical organs, such as the heart, lungs and arteries. The 'nervous system' is thereby treated as something that organises the organs and their functions, and it is more recognised as a mechanism that works independently with its own sustainable power, adjusting and controlling the form of 'life', not just a part or component within the organic complex of a human frame that interrelates each unit and function. In other words, the body as a whole is more associated with some sort of original strength and 'life' that keeps it sustainable, and its principle is imagined to be something systematic and

96 Herbert, 'Letters, II. Vampyrism', p. 437.
97 Herbert, 'Letters, II. Vampyrism', p. 437.

self-regulating, rather than something like a single spiritual energy source or some external element that can be associated most simply with a ‘soul’. The body has something like ‘life’, but it is incorporated into the mechanical system of the body. The last stage of Heathcliff’s body can be taken as an embodiment of this extraordinary power of ‘life’, which leads to the rise of the new image of a ‘vampire’.

3.2. Scientific creation of a vampire: analogy and imagination in materialism

This original and sustainable power of ‘life’ is, in a sense, the product of imaginary reflections on the body and mind, analysed through a ‘scientific’ process. Although the classic notions of ‘vitalism’ and ‘mechanism’ and the debate over the matter of body and mind entered a new stage in the early nineteenth century, the human body was still a mysterious object for both scientists and lay people during the period, when clinical methods and physical examination were still in the process of development, especially in Britain. It can be said that during this period the matter of body and mind came to be examined from a different perspective, apart from the conventional ideas where human body and soul had been taken to be separate and divided entities, and it instead leaned toward the idea of interrelation, particularly by way of treating the traditional ‘soul’ as material existence and reframing the body as a site in which its source of ‘life’ is mechanically incorporated. Regarding the matter of ‘soul’ at the time, Caldwell explains in her book about Victorian medicine and literature that there was a huge debate among the groups of supporters of ‘vitalism’ in the early nineteenth century, who came to have a large influence on physiological fields, and it is said that they caused a certain ‘regression’ in scientific development in the field of pathology. They sought to find ‘vital principles’ of life in human beings and discussed whether ‘life’ should be attributed to an invisible, ‘superadded’ substance that was analogous to ‘electricity’, or a purely physiological function that

resulted from the exercise of each function of the body.[98] The source of 'life' was, in a sense, conflated with the ideas of 'mechanism', and what Mayo attempts to demonstrate is also that its source lies in the 'system' of the body, which is, for example, represented by the 'nervous system' to control both body and mind. Shuttleworth also says that the 'nervous system' was the 'site of mental life', which 'was placed firmly within the workings of body'.[99] Early Victorian ideas proposed that mind and body were regulated and operated by the self-regulating and modulating system that sustained 'life', creating the conception of the human body as a whole and inspiring the concept of vampire's body.

The body and its mysterious power were thus integrated into a material entity; however, the manner of integration was imaginative. Mayo attempts to connect the mysterious link between 'life' and the 'system' by intertwining the metaphor of an animal's 'unincubated egg' and that of a non-living entity of a 'machine', associating 'life' with a simple and initial form like an embryo, which can easily be transformed and modulated by some mechanised operation. Caldwell discusses this tendency to imaginative understanding found in both medical diagnostics and literary representations at that time, calling it 'Romantic materialism'. This is a way of understanding the world of nature that inherited the conceptual structure of natural theology, in which science and religion were combined for the purposes of interpretative explorations. Although it was the tradition in natural theology to interpret the world through both 'the Book of Nature' and 'the Book of Scripture' by applying one text to the other, 'Romantic materialists' sought to find a provisional interpretation by contrasting two ways of reading in an effort to 'organise a set of common structural patterns' that would be offered by a unique mixture of materialism

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98 Janis MacLarren Caldwell, *Literature and Medicine in Nineteenth-Century Britain: From Mary Shelley to George Eliot* (Cambridge: Cambridge University Press, 2004), p.26.
99 Shuttleworth, p.42.

and transcendentalism.[100] Paraphrasing this, it can be said that they viewed the world through both close observation and profound insight, with evidential facts and an imaginative scheme, using some literary techniques from hermeneutics, typology, and analogy in order to attain an answer to what they seek for.

Mayo is also self-conscious about his own method of argument in the article, which is based on both 'facts' and 'stories', using phrases such as 'What is wanted is direct scientific examination […]. In the absence, however, of recorded observation, let us *imagine* how the thing might come about'; 'Now it is analogically by no means very improbable that […]'; 'Nor would it be contrary to analogy that […].'[101] In this way, 'analogy' was an interpretative method that was often used in Victorian science, part of which is succeeded by Darwinism, as Gillian Beer suggested.[102] The analogy between body and machine was not only a metaphoric approach, but also a practical inference. 'Life' is a crucial term for the 'scientific' body, and at that time people sought to find it through materialistic evidence that could be corroborated by imaginative insights.

Thus, where the 'scientific' body is concerned, the actual gap between mechanism and life is a significant matter enough to influence the representations of body in other genres. If 'Romantic materialism' was one of the phenomena that combined scientific/medical explorations and literary methods, it can be also said that it was a general trend of thought in common subjects and that people tended to believe that truth lay in scientific scrutiny and literary manifestation. As the article in *Blackwood's Edinburgh Magazine* indicates, the public's tendency to believe in vampires is often mixed with people's interest in human bodies, and when a strange

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[100] Caldwell, *Literature and Medicine*, p.14

[101] Herbert, 'Letters, II. Vampyrism', p. 437. Italics mine.

[102] Gillian Beer certainly argues in her influential book *Darwin's Plots* on the strain of 'Romantic materialism' in Charles Darwin's impulse to substantiate metaphor and find physical evidence in the natural order, and further outlines the history of using analogy and metaphor in the formation of scientific theory.

human body is witnessed and observed, it is easy to connect the figure with literary counterparts. A scientific interest in a body creates a vampire, and this new figure is conceived in order to fill the mysterious gap between mechanism and life. The power of a body-system machine can equal the life energy of something monstrous and supernatural. From the viewpoints of the 'body politic', Chris Baldick explains that modern 'monstrosity' is something made not by nature, but by human 'arts', and it has a power to dismember the old body and reassemble the parts to create a new prospect both in politics and cultural life.[103] Along with this 'scientific' interest among the general public, the modern human body can also be seen as a site that retains dynamic force to recreate something new.

4. Blood as the life embodiment

4.1. Brontë's interest in health care

The strange and mysterious body that Heathcliff displays is a curious object for Nelly, who apparently has a scientific and medical concern as a 'nurse'. She not only raises the children but also is in charge of their health care. Nelly is actually confident about having the necessary medical knowledge and ability to care for 'patients'. She serves regularly as an attendant nurse and takes care of the family members when there is no need to call their family doctor, Dr Kenneth, as can be seen in her caring role when all the children in the Heights catch measles. She is proud to have been praised by the doctor for her principal contribution to their cures.[104] She also prescribes 'bitter herbs' to Lockwood, who is sick all the time when she tells her story to him.[105] On the other hand, although she is closer to Dr Kenneth than any family member, she certainly does not have progressive mind for medicine, but rather

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103 Chris Baldick, *In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-Century Writing* (Oxford: Clarendon Press, 1987), p.16, p.20.
104 Brontë, p.37.
105 Brontë, p.154.

she seems to have her own way of treating and nursing, sometimes not even following doctor's orders. She uses bitter herbs from her folkloric resources, whereas Kenneth prescribes pills and draughts to Lockwood. Nelly has a curious mind and combines any facts and knowledge she can gather, from the fields of science, folklore, and literature, but it can be maintained that her medical interest is among the sources of imagining this new figure of a vampire, which is different from a goblin or a restful spirit, even different from the conventional Romantic vampire.

It is now known that Emily Brontë also had her own treatment methods for physical health, and she particularly exercised her will to maintain her health and cure diseases. Her rejection of doctors until the moment of her death should be associated with her pride in managing her health.[106] She liked to take care of domestic affairs as well, such as cooking and embroidery, and she continued such works during her severe illness as if she thought that she could manage her ailing body.[107] Even on the day she died, she dressed herself, combed her hair, and came down to the ground floor all by herself.[108] Although she rejected any medical treatments, she seems to have relied much on the strength of her body. Along with all other Victorian women whose 'repressive self-control became a goal in its own right, and internal pain a source of pride', it can be said that Brontë pursued the Victorian female duties with rigidity.[109] However, whereas maintaining mental health without falling into female hysteria and

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[106] Influenced by her father who encouraged self-help in medicine, Brontë demonstrates on various occasions 'her grounding in medical self-help' as well as her belief in volitional power to manage her health; famously, when she was dying, 'she repeatedly refused medical assistance […] until she was beyond any help' (Caldwell, 'Physical Health', p.338).

[107] According to Charlotte Brontë's letter which describes her sister's severe illness and the state of her last few months, 'she [Emily] will not yield a step before pain or sickness till forced; not one of her ordinary avocations will she voluntarily renounce'(Juliet Barker, *The Brontës: A Life in Letters* (London: Viking, 1997), p.212). It is considered that Emily's daily routine is mostly spent in the kitchen, and such a routine including needlework largely influenced her own writing (Ann Dinsdale, 'Domestic Life at Haworth Parsonage', in *The Brontës in Context*, ed. by Marianne Thormählen (Cambridge: Cambridge University Press, 2012), pp.18-26 (pp.22-23)).

[108] Juliet Barker, *The Brontës* (London: Phoenix Giants, 1994), p.576.

[109] Sally Shuttleworth, *Charlotte Brontë and Victorian Psychology* (Cambridge: Cambridge University Press, 1996), p.24.

madness was one of the goals that Victorian middle-class women strived for, it was often more closely related to maintaining physical health as well. Brontë was vigilantly concerned about her body's health, taking regular walks on the moors for exercise and 'controlling her own meagre diet'.[110] According to Anna Silver, disciplining the body by controlling food or fasting appeals to women's desire to take control over their lives and to their 'self-denial enshrined within the Victorian ideology of femininity'.[111] During the Victorian period, when an ideal, integrating, and harmonic balance of mind and body was sought, disciplining and strengthening one's body as well as controlling one's will was equated with well-being and self-improvement. Both realms of body and mind were to be explored. Brontë, who consistently rejected professional advice, would be an extreme case, trying to control her dying body by exercising her will, to free herself from the physical pain she suffered, and then to yield to the power of 'life' in the unknown realm of the dying body. She might have believed in the unlimited possibilities of her disciplined body and its physiological functions, which would keep working beyond the pain and sickness until the end of her life. Like Heathcliff's death, Brontë leaves her life to the potential power of the body.

4.2. Representations of healthy bodies and blood in *Wuthering Heights*

Furthermore, for Brontë, it appears that not only the body as a whole but also its blood is an important symbol of 'life', a potential energy that the body retains. In *Wuthering Heights*, blood is often shed from a 'healthy' body. For example, when Edgar Linton asks Catherine the fatal question of whether she could give up either him or Heathcliff, driving her into a frenzy and into an unnatural figure, with 'her hair

[110] Anna Krugovoy Silver, *Victorian Literature and the Anorexic Body* (Cambridge: Cambridge University Press, 2002), p.94.
[111] Silver, p.91.

flying over her shoulders, her eyes flashing, the muscles of her neck and arms standing out preternaturally'.[112] She grinds her teeth and drips blood, which makes Edgar frightened and shuddered and leads him to shout, 'She has blood on her lips!'[113] This is actually the beginning of Catherine's change and 'illness', which is called 'delirium' by Nelly. However, until this moment Catherine has been well, maintaining her health after recovering from shock when Heathcliff was gone. These 'preternatural' descriptions contribute to the novel's symbolic and melodramatic effects, and blood here is often taken as a metaphor for her eruptive passion or abnormal rage. However, considering the realistic plane on which Nelly stands, this emotion is something that can only be expressed by such a fierce movement of her bleeding body. In Victorian times, discourses of female hysteria refer to the fact that a certain mental shock could cause a violent reaction of women, leading them to exercise their bodily power; for example, 'the muscles are thrown into disordered and energetic motions, and all the vascular and nervous actions become irregular or tumultuous, and assume the form of hysteria or of epilepsy'.[114] Catherine's physical energy also flows to the limit, and Nelly regards her condition as 'delirium' and says 'her delirious strength much surpassed mine [Nelly's]'.[115]

However, in this novel, it is not only 'delirious' characters who fall into these kinds of conditions, and the bodies often need to be healthy and robust enough to let out the energy within. Heathcliff, who is healthier than any other characters in this novel, also sheds blood at a crucial moment, when he discovers that Catherine has died and sinks into a deep sorrow. His hand and forehead are stained with blood and

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112 Brontë, p.118.

113 Brontë, p.118.

114 John Conolly, 'Hysteria', in *Embodied Selves: An Anthology of Psychological Texts 1830-1890*, eds. by Jenny Bourne Taylor and Sally Shuttleworth (Oxford: Clarendon Press, 1998), pp.184-7 (p.186) (first publ. in *The Cyclopaedia of Practical Medicine: Comprising the Nature and Treatment of Diseases, Materia Medica and Therapeutics, Medical Jurisprudence*, 4 vols (1833-5), ii. 568-9, 572-3, 575-6).

115 Brontë, p.126.

the tree around him is spotted with 'splashes of blood'.[116] Cathy (the daughter Catherine) also falls into a 'wild' condition when she is full of anger and grief. The following scene is when Cathy is angry with Linton:

> [S]he made me [Linton] come to the window and showed me her cheek cut on the inside, against her teeth, and her mouth filling with blood: and then she gathered up the bits of the picture, and went and sat down with her face to the wall, and she has never spoken to me since; and I sometimes think she can't speak for pain. I don't like to think so! but she's a naughty thing for crying continually; and she looks so pale and wild, I'm afraid of her![117]

Cathy is a healthy girl, and she bears this abnormal condition of imprisonment with physical expressions that never are followed by speech. White teeth and red blood scare Linton, who is depicted as much more physically weak and mentally timid than Cathy. All these vampiric images and outrageous behaviour scare people, but it is neither madness nor a strange mental condition, but a sound and powerful body, that causes blood to run.

Bleeding in this novel is not something to be terrified of because it is one of the physiological functions of a healthy body, and the novel seems to show an opposite attitude to the traditional ideas of humourism, or humoral medicine, in which the condition of being sanguine is diagnosed as having too much blood. The basic ideas of humourism continued to be prevalent until the mid-nineteenth century, and it was generally believed that an excess and imbalance of bodily fluids can lead to both physical and mental disorders.[118] Catherine can be seen as a victim of the traditional

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116 Brontë, p.167.

117 Brontë, p.281.

118 The conventional vision of physicians was to restore their patients to 'equilibrium, both within their own bodies and with the external natural world' (Janet Oppenheim, *The Other World: Spiritualism and Psychical Research in England, 1850-1914* (Cambridge: Cambridge University Press, 1985), p.228. In this medical context, some conditions of menstruation were also considered to be a cause of insanity, and doctors often monitored menstrual discharge 'to make sure it passed

view that extreme physical reactions originate from a bodily imbalance. Nelly takes Catherine's behaviour for 'delirium', and, guided by old-fashioned medicine at least until the time when she takes care of her, helps strengthen the disordered image of her mistress's body and connects blood with illness, madness, and a monstrous nature. However, bleeding in this text is not only metaphorically alluded to, but it also proves to be a wholesome physical function that will bear any pains and suffering, as can be seen in the examples of the sanguine and healthy figures of Heathcliff and Cathy. Although their violent and self-tormenting behaviour indicates a condition that is far from an ideal balance of mind and body, their running blood at least physically proves the body is actively struggling to live.

4.3 Blood for sustaining life: a medical debate over bloodletting

Emily Brontë adored nature, especially wild animals, and observed their competitive but powerful world. For her, blood is not only a symbol of energy but also evidence of life. Many of her poems and juvenile essays show her great interest in relationships between the individual lives of creatures and the whole system of nature that seems to control their life and death.[119] Like Brontë's dog, Keeper, which was often observed to bleeding, animals can heal their wounds by licking and leaving them for a while. All animals have physical strength to survive, yet they are also weak enough to be easily killed by other stronger animals, which wholly explains the

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the tests of quality and quantity' (Jenny Bourne Taylor and Sally Shuttleworth, 'The Sexual Body: Introduction', in *Embodied Selves: An Anthology of Psychological Texts 1830-1890*, eds. by Jenny Bourne Taylor and Sally Shuttleworth (Oxford: Clarendon Press, 1998), pp.165-8 (p.165)).

[119] It is well known that Brontë liked to be outdoors and observe nature while she also liked to engaged in domestic works; 'Emily always remained deeply attached to the domestic space of her home, as she did to the wild beauty of the moors which surrounded it' (Lyn Pykett, 'Emily Brontë', in *The Brontës in Context*, ed. by Marianne Thormählen (Cambridge: Cambridge University Press, 2012), pp.68-74 (p.69)). Her Belgium essays are known to demonstrate her own ideas of nature, which are mostly about competition and survival in the natural world; for example, her *devoir* on 'Le Papillon'(1842) suggests 'a dog-eat-dog natural world', which fundamentally exists on a principle of destruction of nature (Barbara T. Gates, 'Natural History', in *The Brontës in Context*, ed. by Marianne Thormählen (Cambridge: Cambridge University Press, 2012), pp.250-60 (p.251)).

hierarchy of nature. Each life is controlled by this system, but bleeding is evidence of the struggle against it. While Brontë admired nature as a universe, it should be also noted that she had medical concerns as a daughter of a rural clergyman who often attended to patients and dying people in their village. Brontë could have had medical knowledge about blood, the function of which elicited debate among doctors regarding medical treatments at the time.

From the early to mid-nineteenth century, to bleed either by leeches or bloodletting was thought to be still useful in curing diseases, particularly many forms of fever. It is probable that Brontë was sceptical about this harsh treatment, the effects of which were grounded in humoral theory and other vitalistic views in which excess and congestion of blood was considered inflammatory and deteriorated, which is shown in the quotations below.

In *Wuthering Heights*, which is set mostly in the late eighteenth century, most of the characters dislike the local doctor Kenneth. For example, Heathcliff refuses the doctor's visit before he dies, even though Nelly insists. Lockwood, a city-dweller, also complains about Kenneth's treatment. He even welcomes the visit by Heathcliff, who brings him a brace of grouse, saying 'how could I offend a man who was charitable enough to sit at my bedside a good hour, and talk on some other subject than pills and draughts, blisters and leeches?'[120] It can also be understood from this quotation that the doctor treats people with blisters and leeches. Kenneth also attempts to cure Catherine with bleeding when she becomes seriously sick for the first time:

> It proved the commencement of delirium; Mr. Kenneth, as soon as he saw her, pronounced her dangerously ill; she had a fever.
>
> He bled her, and he told me to let her live on whey and water gruel; and take care she did not throw herself down stairs, or out of the window

[120] Brontë, p.90.

[…].[121]

The doctor also only gives her some watery concoction for nutrition. A. H. T. Rob-Smith describes the medical situation around this period as follows:

> The early part of the nineteenth century revealed a definite regression in the study of function of blood and many of the eighteenth century achievements were forgotten. This was partly due to a misdirected enthusiasm for chemistry […]. [In some vitalistic philosophies in medicine] life depends upon irritation and in particular heat, which excites the chemical processes of the body. Disease was due to a localised irritation of some viscus and should be treated by a powerful antiphlogistic or weakening regime, which consisted of starvation and blood letting.[122]

Still at the turn of the nineteenth century, a harsh treatment like 'starvation and bloodletting' was adopted, which were believed to subdue excesses and irritation, and it can be deduced from the novel that local doctors and medical lay practitioners used these methods.

Bloodletting was actually used as a treatment until the mid-Victorian period, but not because there was any modern discovery about blood constitution. As mentioned above, blood was a subject of medical debate, particularly over theoretical problems. On one hand, blood was regarded as a source of inflammation because it caused congestion and excess that had to be removed quickly from a patient's body; on the other hand, it was thought to be a vital and energetic substance that was needed in proper amounts in order to maintain the body. Peter H. Niebyl explains that in the 1810s a group of physicians who fiercely defended bloodletting attacked medical

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[121] Brontë, p.87.

[122] A. H. T. Rob-Smith,, 'Unravelling the Functions of the Blood', *Medical History*, 6 (1962), 1-21 (p.15). According to Rob-Smith, there was another vitalistic view like that of John Hunter, who considered that the blood was 'alive', 'the blood's consciousness of its being a useful part of the body'(p.14).

scholars. Bleeding was an established method to cure patients with any kind of fever, which was prevalent under the general term 'typhus', although bloodletting had long been a dispute among the academics since the eighteenth century. When medical progress cast doubts on the traditional concept of the relation of one's humours and blood, this bloodletting group insisted on its efficacy from the viewpoints of empirical physicians who relied on statistical evidence. They insisted on removing copious amounts of blood and sometimes even operated on jugular veins.[123] The scene of the blood flowing from the wrist of Catherine's ghost is horrifying to modern readers, but for Victorian readers it might have been an ordinary scene in a typical household, since it was an era when local doctors visited patients' home and performed operations there. According to Niebyl, in the 1840s and the 50s, bloodletting declined quickly, along with the idea that bodily weakness might come from external contagious agency. Bleeding was not an effective cure, especially when the patient was weak. Bloodletting could have debilitating effects on the body. Blood thus came to be considered important for maintaining physical health.

The Brontë family lived around the time when this shift happened. However, apart from the optical surgery for Patrick Brontë, it seems that the medical treatments for the Brontës relied much on local prescriptions and the medical book called *Modern Domestic Medicine* (1826), which Patrick Brontë read. It was not until Anne Brontë became seriously ill that Charlotte Brontë tried a modern remedy whose source mostly came from London. In 1848 Emily Brontë herself was advised to try the treatment called 'homeopathy', which came to be accepted as a new remedy that could replace traditional harsh treatments, such as bloodletting, blisters, and purges. However, she refused, saying that '[h]omoeopathy [sic] was only another form of

[123] Peter H. Niebyl, 'The English Bloodletting Revolution, or Modern Medicine before 1850', *Bulletin of the History of Medicine*, 51 (1977), 464-83(p.473).

Quackery'.[124] She seems to have considered most therapies to be delusions. Charlotte Brontë further wrote a letter to 'an eminent physician in London', Dr. Epps, who sent Emily medicine, but she even refused that.[125] According to Beth Torgerson, who points to the significance of medical anthropology in the Brontës' works, the debate between 'contagion' and 'anti-contagion' was one of the most important medical and political issues in the first half of the nineteenth century.[126] Supporters of 'anti-contagion' promoted the miasma theory, which was the most general explanation for causes of diseases at that time, triggering some new remedies such as homeopathy. Polluted air and infected wind were said to transmit cholera and other diseases that would cause general symptoms, such as colds, headaches, coughs, and fevers. However, Emily Brontë, unlike her sisters, who complained that the wind was always affecting their 'nervous system', thought it as a 'dry uninteresting wind'.[127] In *Wuthering Heights*, although Nelly thinks that the cold wind would kill Catherine, in her 'delirium' she insists on opening the window to have fresh air.[128] Actually, the miasma theory and these 'anti-contagion' sources led to renewed support for bloodletting because supporters considered that miasmas caused blood inflammation and congestion. According to Niebyl, specific diseases and fevers came to lose their identity under the influence of the bloodletting groups.[129] This came about because a specific contagion in the external environment was not acknowledged as a cause, but only a change agent that elicited blood inflammation. Blood inflammation, or an image of foul blood, was thus still a prevalent view among the lay public before modern bacteriology theory was born. Not only diseases but also female menstruation

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124 Juliet Barker, *The Brontës: A Life in Letters*, p.213.
125 Juliet Barker, *The Brontës: A Life in Letters*, p.215.
126 Beth Torgerson, *Reading the Brontë Body: Disease, Desire, and the Constraints of Culture* (New York: Palgrave Macmillan, 2005), p.10.
127 Juliet Barker, *The Brontës: A Life in Letters*, p.167.
128 Brontë, p.124, 126.
129 Niebyl, p.465.

were also considered to be 'dark drains'.[130] Retention of blood was thought to lead to excess contaminated flow within a woman's body, creating 'polluting and disruptive forces of sexual energy'.[131] Blood was generally understood as a critical medium in illness, conveying sickness throughout the whole body.

Brontë should have called this image of blood into question, since for her, blood is evidence of physicality and life. Blood is not something contagious that causes evil and wrong; on the contrary, it proves that the body works and functions for life. In the novel Catherine once says to Edgar, 'Your cold blood cannot be worked into a fever—your veins are full of ice water—but mine are boiling, and the sight of such chillness makes them dance.'[132] Nelly and Edgar take this symptom as evidence of blood inflammation and conclude that she is ill; on the other hand, Catherine herself regards it as her physical reaction against the mental shock she has received. Her body naturally works to resist the mental blows and protect herself for life. Catherine's blood frightens Edgar since he considers blood to be ominous and foul. However, Brontë shows that healthy and tough people can fight through struggles with blood and the novel rather distinguishes 'cold-blooded' Edgar and his nephew, Linton, as both mentally weak and physically fragile. Blood thus demonstrates the body's strength and power.

Brontë's antagonism to local medicine should have risen from a contradiction that exists in the relationship between blood and health. Along with the emerging importance of blood in bodily maintenance, it can be considered that blood not only came to be a necessity for the mortal, body both sick and healthy, but also signified sound physicality. This understanding of blood shows the difference from traditional humourism and miasma theory, in which all physical conditions of life centre around

130 Shuttleworth, p.88.
131 Shuttleworth, p.97.
132 Brontë, p.117.

the imbalance or disharmony between the external environment and the physical body. It is also different from the mainstream of vitalistic ideas, in which the essence or principle of life exists as an independent or elevated form. For Emily Brontë, blood is a substance that is needed for bodily maintenance, a vital part of the body and its entire system. Furthermore, it is not only a barometer of one's health and strength in terms of health care, but also a testimony to the body that is conceived as one potential entity. Fierce reactions in the body might be blamed on extremity and excess colliding with the environment, but it rather demonstrates the body's self-sufficiency and sustentation. Thus, blood is needed to complete the integrity of the conceived body. Blood works as a kind of material metaphor for such a conceptual mechanism of the human body that is partly imaginative, but grounded in empirical knowledge of the human body.

4.4 The bodily ghost of Catherine: materialisation of 'life' in the supernatural world

Blood in the text of *Wuthering Heights* thus works as visible and material proof of 'life' that the body is supposed to retain. Losing blood either in accidents or from treatments leads to weakness and exhaustion of the body. Both Catherine and Heathcliff, who seem to lose much blood after all, eventually need to die, although the text does not attempt to clarify the actual causes of their death by providing pathological explanations. However, losing blood not only signifies bodily consumption in the text, but also implies the potentiality to 'regain' the 'life'. Catherine indeed loses much blood before she dies; she is bled for her treatment, and moreover, she delivers her child just before she dies. During Heathcliff's final stage in life, he tests his body to the limit and eventually behaves like a vampire, gradually and mysteriously losing his blood and thus coming to an end, his body cold and bloodless. For these strong characters in *Wuthering Heights*, they do not shed blood in vain.

Catherine's mentioning of the body's 'shattered prison', in which she is 'tired of being enclosed', shows that her goal of 'that glorious world' lies through and beyond the consumption of her body.[133] This yearning for 'life' results in the representation of the bodily figure through the supernatural ghost. Catherine's ghost at first appears to present a paradox in that the ghost 'regains' blood. However, if losing blood means consumption and the end of the living body, 'regaining' blood means reproducing the ghost body. The window that connects Heathcliff's bloodless arm and Catherine's bleeding wrist is the site where reality and the supernatural interflows by way of exchange and reversion. Something lost forever is regained in the haunting world. In this way, blood testifies to the reproduction of a body in the figure of the ghost. The bodily ghost is an embodiment of 'life' in a physical form.

Thus, Catherine's ghost exists to represent and embody the hope and idea of human existence. Most supernatural creatures in *Wuthering Heights* could be grouped into the folkloric, literary, or cultural sources. However, Catherine's ghost is the 'dead body' itself. Since the 'body' contains blood, it can be labelled a horrifying 'vampire', but it is different from the conventional production of the Romantic vampire, in which blood works as a cannibalistic metaphor as a source of nutrition. The 'ghost' Brontë creates amounts to the ideal form of a sustainable body, a physical form of 'life' in the afterlife, which is conceived through the scientific and medical exploration into the human body with literary imagination. The human body itself is the mystery that has a powerful mechanism with a sustainable system of 'life'. Heathcliff's vampiristic figure and Brontë's suggested ideas of mechanical body demonstrate the body's potentiality, which is conceived through a process of philosophical imagination based on knowledge of natural science. Nelly's sudden association of Heathcliff with a vampire and her complicated images of death, the dead, and the afterlife all converge

[133] Brontë, p.160.

in this new figure of the bodily ghost, which is, itself, a literary reproduction of the ghost challenging the conventions of the Romantic tradition. The bodily ghost represents a new idea of ‘reincarnation’ that seeks to resolve the complex relationship between the human and supernatural in Victorian times. The potential and imaginative power of the human body flows through blood, which radically turns out to be the ‘flesh’ of the ghost.

Chapter2

Ghosts, Mothers, and Female Servants in Gaskell's Short Fiction

'The Old Nurse's Story', a famous ghost story written by Elizabeth Gaskell, was first published in the extra Christmas number of *Household Words* in 1852. The scene of the ghost's appearance shares some similarity with the appearance of Catherine's ghost at the window in *Wuthering Heights*. Here is an extract from the 'The Old Nurse's Story':

> I turned towards the long narrow windows, and there, sure enough, I saw a little girl, less than my Miss Rosamond—dressed all unfit to be out-of-doors such a bitter night—crying, and beating against the window-panes, as if she wanted to be let in. She seemed to sob and wail, till Miss Rosamond could bear it no longer, and was flying to the door to open it, when, all of a sudden, and close upon us, the great organ pealed out so loud and thundering, it fairly made me tremble […].[1]

The ghost of a female child wandering the wilds and attempting to get in through the window can be associated with Catherine's ghost, who appears before the narrator, Lockwood, as the figure of a child sobbing and wailing, and supposedly with beating her hands against the window, which he assumes to be the importunate branch. In both scenes, the witnesses, Lockwood and Miss Rosamond, cannot bear the sounds and try to open the window, but different results come out: Lockwood closes on the ghost's icy fingers, while Rosamond and the other witness, Hester, who is Rosamond's nurse and the narrator of this story, hear the pealing sound of the old organ. As this difference shows, while Catherine's ghost 'revives' with its whole body, ghosts in 'The Old Nurse's Story', which appear together in the last scene, first let their material

[1] Elizabeth Gaskell, *Gothic Tales* (London: Penguin Books, 2000), p.24.

existence be known by eerie sounds and crying voices. It might appear that sound and voice are not powerful materialisations of the ghost body when compared with 'icy fingers'. However, Gaskell is also conscious of the body itself, although in most of her ghost and ghostly stories, the powerful bodies of the ghost (as the dead) and ghostly existence can only be understood in contrast to the real bodies that face them. Gaskell's ghosts are often associated with their uncanny power of raising fear and sensation, and their bodies represent and symbolise the repressed desires of the past, inheriting and assimilating Gothic features. At the same time, the power of the ghost and ghostly existence in her stories is also derived from their reference to the real, physical body that exists in society. This chapter first studies this relationship of the past and present, the ghostly body and the real body.

The chapter also attempts to explore the relationships of ghosts, mothers, and female servants by looking into Gaskell's representation of families and communities. Female roles have often been focused on in Gaskell's works; the mother-daughter relationship has been explored frequently in the light of her perspectives on family and the domestic environment, and her consciousness of female circles has also been discussed from various feminist points of view.[2] Gaskell's criticism has long been divided roughly into two separate views, 'focusing on one or other of these axes—"industrial" or "domestic"', as Patsy Stoneman once argued.[3] This literally follows the structure of Victorian society that was divided into the two separate arenas in terms of class and gender: the working class and the middle class, men and women, and fathers and mothers. This chapter also examines the interrelationship between these two divided spheres, which will show the dynamic structure that Gaskell seems

[2] Gaskell's work came to be reread in the light of feminist theory in the late twentieth century to discuss 'her critique of power relations and traditional family structures' (Jill L. Matus, 'Introduction', in *The Cambridge Companion to Elizabeth Gaskell*, ed. by Jill L. Matus (Cambridge: Cambridge University Press, 2007), pp.1-9 (l.2); Gaskell's involvement with other female writers have often been discussed in relation to *The Life of Charlotte Brontë* (l.4).
[3] Patsy Stoneman, *Elizabeth Gaskell* (Brighton: The Harvester Press, 1987), p.45.

to envision for the whole society to work better, not by a total rupture between the spheres, but by complementing each other.

Gaskell presents her social vision not only through novels but also by means of short stories full of ghosts and ghostly existence. This approach as a writer is certainly different from, for example, George Eliot's representation of society, which is structured by the dynamic plots of her novels. By carefully observing small communities such as a family and a village and representing them through a series of sketches that can be further anatomized into pieces and fragments, Gaskell forms a vision of the larger society. From this point of view, Gaskell's role in publishing a number of serials and short stories is considered important, and her talents for structuring the story and society can be clearly seen in her shorter works made with those sketches, scenes, episodes, and stories. Particularly, Gaskell's supernatural fiction helps us to see these tactics, because the representation of ghosts and ghostly figures is where her ideas and vision are fully condensed. The number of stories that deal with an authentic ghost is relatively few in Gaskell's supernatural works, but the group of her supernatural stories are fully suggestive of what she attempts to describe as a whole. Furthermore, in Gaskell's narratives, ghosts and ghostly existence reveal what cannot be directly conveyed or brought into focus in realist novels. I will argue that it represents and idealises a certain unity where two separate fields are merged; for example, the separate spheres between men and women, servants and housewives, the public and the private, and body and mind. These fields are all important topics in the discourse of Victorian middle-class people.

The chapter consists of two parts. The first part provides the general ideas and conception of the past that can be read from Gaskell's supernatural fiction; this part also has the role of introducing the narratives of Gaskell's ghostly stories. To support my argument, I will insert quotations from various texts and refer to the criticism of

Gaskell's works. I focus particularly on her supernatural tales, which share some similarity in terms of the pattern of plots and stories. For example, an evil atmosphere always surrounds the characters in these stories, and such an environment is characterized by the presence of ghosts or ghostly existence that haunt particular families for decades. Through an attempt to expel these spectres, a certain inherited social structure is revealed which has excluded the family from society, and which has confined the household exclusively within a domestic environment. The structure also demonstrates Gaskell's idea of historical framework as a 'body' that carries evil seeds within. Female bodies are particularly affected by this 'historical body'. Hence, the latter half of the first part examines female spectral bodies, which also leads to the study of female bodies in Victorian society.

The second part shifts the focus of argument into the living body, although it is necessarily intertwined with the dead and spectral body. The first half studies motherhood, and this section again provides quotations from various texts and refers to the criticism. The latter half of this second part particularly focuses on servants, who live together with the family but cannot belong to it as legitimate members, stand at the boundary between the inside and the outside of the household. They can perceive what cannot be grasped from the insular perspectives of the family and, as significant members forming the domestic space of the household, they mediate between the family and others. In Gaskell's stories, the roles of female servants are more interesting than those of male servants because, while the male servants often align themselves with their male masters who dominate the family as typical patriarchal figures, the female servants attempt to rebel against the oppressive confinement by means of their parental, often maternal, protection of the family. Laura Kranzler argues that '[i]n Gaskell's shorter fiction, it is generally working-class

women who are the moral superiors of aristocratic men'.[4] Female servants can actually substitute for and supplement the motherly protection of the household, which is crucially lost or missing in Gaskell's fiction. Furthermore, in their empowerment, they make use of their powerful speech and bodies, which demonstrate their effectiveness in society against the ghosts' deprived power of speech. In what follows, through the analysis of a range of Gaskell's supernatural stories, I will look into some aspects of female servants' bodies, which will offer a hint as to the powerful significance of the body of ghosts that in turn suggests the significance of women's bodies in Victorian society.

I. Carrying the Evil Within: Historical Body and Female Spectral Bodies

1. Gaskell's supernatural stories: frequent patterns and structures

In Elizabeth Gaskell's supernatural stories, the past and the present are tightly connected in that family traditions and legacies inherited from the past continue to have a strong, and even dark, power over the domestic situation of the present. One of the frequent patterns of the plot of Gaskell's stories is that some familial secrets and crimes of the past haunt the present and foreshadow the future of the descendants of the family. For example, 'The Poor Clare' (1856), one of Gaskell's famous supernatural stories, is a story about a hidden crime of violence; a curse and its retribution, and the whole circulation of the evil afflicts the people involved, who turn out to belong to the same family. Gisborne of Skipford, who committed a certain crime against his wife when he was young, is cursed one day by an old woman, who is considered to be a witch among the villagers. Later his only child, Lucy, becomes the victim of the woman's curse, and her body comes to be 'haunted' by her own evil and

[4] Laura Kranzler, 'Introduction', in *Gothic Tales*, ed. by Laura Kranzler (London: Penguin Books, 2000), pp. xi-xxxii (p.ixx).

voluptuous double. However, it turns out that the old woman is Lucy's grandmother, the mother of Gisborne's wife, and the misfortune caused by the curse falls on not only Gisborne but also on the cursing woman, Bridget.

'The Doom of the Griffiths' (1858) has a simpler plot than 'The Poor Clare' but shares the structure in which the curse is the axis that dominates the fate of the characters. They are the descendants of Rhys ap Gryfydd, who was a 'once-trusted friend' of the Welsh national hero Owen Glendower but then became a traitor against him.[5] Despite the sin committed a long time ago, present family members are doomed to follow their cursed fate and finally meet the day when they destroy each other, as Owen once doomed Rhys ap Gryfydd and his race: 'The son shall slay the father'.[6]

In 'The Old Nurse's Story', the crime is long kept secret within the family members because it is among the most shameful episodes in the Victorian period. The sisters of the wealthy Furnivall family both fall in love with a wicked man, who secretly marries one of the sisters but betrays her after they have a child. She is then driven out of the family because of the jealousy of the other sister and the anger of the father. Years later a girl Rosamond, who is a relative of the Furnivalls, comes to live with the elderly sister left in the great old house. The girl is continuously put at risk by a ghost, which attempts to lure her outside the house and let her die in the same way as the dead sister and her child were led to die in the cold outside.

In this way, many of Gaskell's ghost stories repeat the same motif and pattern, which show that the evil consequences of family crimes and violence are 'inherited' by subsequent generations, and that the present security of the family is always at risk. Furthermore, in most of Gaskell's stories, the actual incidents and events of the past that are considered to cause fatal curses and misfortunes in the present are carefully hidden from the reader, or they are only vaguely hinted at through rumours circulating

[5] Gaskell, p.104.
[6] Gaskell, p.104.

in the community. However, the curse is specifically and materially revealed when a ghostly figure or a supernatural vision haunts a particular family member, or when a particular member's body is injured or damaged. Moreover, in the case where a ghost or a vision appears, the haunting is visible to the surrounding people, too, so that they are made aware of the continuing inheritance of the unknown curse. In 'The Poor Clare', the innocent daughter suffers from her evil double, whose spectral figure haunts not only her but also her companion and all the other people in the family and the village. In 'The Old Nurse's Story', Rosamond is haunted by a phantom child, who is the ghost of the baby once deserted in the field with her mother. These ghosts thus show themselves as a kind of a reminder to the family, which tells of the hidden and unknown past, even though what actually happened in the past cannot be known because of its obscurity over the decades, such as the case of Gisborne in 'The Poor Clare' whose crime is never clearly told in the narrative. The carefully structured narrative framework also makes it difficult to trace the facts to the source. In 'The Doom of the Griffiths' the fact of the betrayal of Rhys ap Gryfydd is clearly depicted, but it is treated as a legend rather than a historical fact, incorporated into the story of the legendary hero. What is evident in these stories is that there is something that has haunted the family for a long time, and it often takes the materialised form of a ghost, or a spectral body. Because of its appearances, the haunting evil from the past is verified and also highlights a crisis in the society's present.

2. The Gothic convention

In traditional Gothic fiction, the past is often figured symbolically and revealed in the present by some powerful darkness, as can be seen, for example, in the gigantic power of the helmet assaulting the successor of the family in Horace Walpole's *The Castle of Otranto* (1764). In this sense, Gaskell partly follows the conventions in

creating her supernatural fiction to focus on the dark side of family history and its supernatural appearance. Chris Baldick demonstrates that the development of shorter Gothic fiction in the Victorian period, which turned into a prevalent style through its periodical publication and established itself as a new genre distinguished from the longer Gothic novel in the eighteenth century, was founded on the thematic and narrative interest in the extinction of the old family line; in the nineteenth century, the topic shifted from 'the claustrophobia of incarceration within the old house as building', a popular motif in the traditional Gothic writings, into 'the claustrophobia of heredity within the old house as dynasty'.[7] Alan Shelston further discusses the economic and evolutionary underpinning of the inheritance themes and family curses that were familiar to readers of Victorian fiction: 'the ideal [family] must be one of moral, economic and genetic development: the issue was an important one for a new middle-class, establishing its own dynasties against those of the traditional past'.[8] However, the 'degeneration' of the old family was inevitable, and Gaskell's supernatural fiction in particular, he argues, shows that '[t]he greatest threat to the ideal of family is the violence inherent in its own structures', that is, 'the evil of family violence, sowing seeds of destruction that foredoom the future'.[9] The violent past, which is represented visibly as a haunting ghost in the present, derives from the family history or the family structure itself that prevents the ideal development of the present family and causes its decline.

While using the Gothic convention in which the curses lurking in the hidden deeds of the family materialise in the present, Gaskell demonstrates her own idea of a

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[7] Chris Baldick, 'The End of the Line: The Family Curse in Shorter Gothic Fiction', in *Exhibited by Candlelight: Sources and Developments in the Gothic Tradition*, eds. by Valeria Tinkler-Villani, Peter Davidson and Jane Stevenson (Amsterdam: Rodopi, 1995), pp.147-157 (p. 149).
[8] Alan Shelston, 'The Supernatural in the Stories of Elizabeth Gaskell', in *Exhibited by Candlelight: Sources and Developments in the Gothic Tradition*, eds. by Valeria Tinkler-Villani, Peter Davidson and Jane Stevenson (Amsterdam: Rodopi, 1995), pp.137-146 (p.144).
[9] Shelston, p.144-45.

historical framework, which is slightly different from the dark and mysterious power of the causality that is at the basis of a Gothic story. As in Walpole's story, the 'cause and effect' in Gothic stories are 'rigidly bound together, as past actions relentlessly effect the present'.[10] Fearful actions or dark wishes produce a physical effect in the end, even though they result in having 'ludicrously disproportionate consequences' in Gothic fiction.[11] On the other hand, Gaskell's stories show that history, to think of its genealogical aspect at least, can be regarded as a kind of dark continuity, which is also in contrast to the Victorian idea of history as a progressive sequence and evolutionary development. Rosemary Jackson says that Gaskell 'express[es] disillusionment with ideals of historical progress' in her Gothic fiction, which reveals 'a profound dissatisfaction with cultural possibilities' by showing the withdrawal of the protagonists into a fantasy world, the only place for them to retreat to protest against the social reality.[12] I would also argue that Gaskell's idea of history is closer to a sense of repetition and recapitulation that actually drives the endless succession of negative legacies. Gaskell often shows the evil 'inheritance' as a kind of repeated forms of similar characters between the generations, as can be seen in 'The Doom of the Griffiths', where the passionate and vehement nature of the son is very much like his father's, and it is suggested that this inherited flare of passion is one of the causes of him killing his own father. Here the evil and violence is in the very blood of the family, and they are doomed to decline and to be extinct in the end.

Meanwhile, Gaskell's ghostly stories do not always end with this kind of termination of the family; more often, they have ambiguous endings implying the family's survival and the endurance of its values. The family evil actually seems to serve its survival, as can be seen in the existence of the family members who live

[10] Maggie Kilgour, *The Rise of the Gothic Novel* (London: Routledge, 1995), p.19.
[11] Kilgour, p.19.
[12] Rosemary Jackson, *Fantasy: The Literature of Subversion* (London: Routledge, 1986), p.126.

peacefully in the present, listening to the nurse in the safe and homely surroundings in 'The Old Nurse's Story'. Baldick argues that these endings result from the conventional pressures of morality.[13] However, it is also significant that many of Gaskell's supernatural stories are reluctant to resolve the inheritance of the evil by exorcising the effects of the curse, which differs from the traditional Gothic plot that restores the peace and order in the end. This indicates that the haunting succeeds interminably over generations, and it further suggests that a ghost or a spectral body always has the potential to emerge in the present and in the future. An individual body in Gaskell's stories is the site where spectral features emerge, and the body turns out to be a 'historical body' that inherits the evil. Whereas traditional Gothic fiction often uses the driving force of causality for the plot and resolves conflicts in the end, thus ensuring the autonomy of the individual and granting privilege to the revolutionary power of the individual, Gaskell's ghost fiction stresses the continuity of the evil and thus envisions the historical framework as a kind of a body that encloses the evil and maintains its relentless power over the individual over time.[14]

3. 'Historical body': continuity between the past and the present

The endless succession and repetition of the evil are also implied by the way Gaskell shows the present family, community, and society as a 'body' of a malady, which seeds and multiplies the evil itself. The evil effect is often strengthened by the family's strong beliefs in ancient legends and ghosts, which further make them

[13] Baldick, p.151.

[14] I refer to Kilgour's discussion of the two traditions of the Gothic that can be argued in gendered terms, the male and the female (37); in the tradition of the male Gothic, the character represented is a kind of a superman that is extremely alienated from the society, and the basic narrative form is 'linear, causal, propelled by a genealogical imperative, a story of succession involving conflict based on oedipal or fraternal rivalry'; in the female Gothic, the narrative pattern has 'a circular form' that eliminates 'radical discontinuity' and the character returns safely into a social order in the end. I consider Gaskell's approach to the Gothic is close to the female pattern, 'one of repetition and continuity', and I take the male pattern of 'teleological development towards detachment' as the mainstream of Gothic fiction.

narrow-minded and excluded from society. For example, 'Lois the Witch' (1859) is a story about a small community that commits a fatal crime. The religious and sectarian family in Salem, the Hicksons, are in charge of taking care of an English orphan girl, Lois, but their estrangement makes her alienated from the family members and society. Not only the family but all the townspeople of Salem become estranged from each other because of congregational conflicts, and the people who are on the side of losers come to be segregated, hiding themselves to take another chance at their revival and reform. Furthermore, there is a kind of a reaction in people's attitudes to revert to the old conventions, and they all start to believe in witchcraft and interpret 'supernatural' effects as religiously significant symbols. In this extreme situation Lois, the innocent English girl, becomes a victim; she is accused of being a witch and eventually hanged in public. According to the analysis of 'Lois the Witch' and other Gaskell's narratives by Louise Henson, behind this representation of an unbalanced and extreme society in the past, there were actually 'widespread concerns about the prevalence of irrational belief […] over the Victorian mind'.[15] In the nineteenth century the prevalence of supernaturalism and people's belief in it were partly caused by 'a pathological frame of mind': 'Gaskell treated superstition not merely as a question of appropriate knowledge, but also as a question of the increasingly crucial idea of mental control.'[16]

It is not only the lack of mental control in each individual that is represented in Gaskell's stories. 'The Doom of the Griffiths' is another example showing how the characters' excessive imagination influences others and can be 'infective'; the father tells the child the legend every night as a lullaby, and so his imagination and belief in the prophecy moulds the son's morbid propensity: 'The legend was brought into the

[15] Louise Henson, '"Half Believing, Half Incredulous": Elizabeth Gaskell, Superstition and the Victorian Mind', *Nineteenth-Century Contexts*, 24(2002), 251-269 (p.251).
[16] Henson, *Nineteenth-Century Contexts*, p.256. Henson also argues on *Cranford* that '[t]he propensity of the Cranford ladies to give vent to excessive imaginative speculation is shown to be symptomatic of their undisciplined minds'(p.254).

boy's mind, and he [the son] would crave, yet tremble, to hear it told over and over again'.[17] The mysterious legend is influential in strengthening one's imagination and the desire to hear it repeatedly is a melancholic yearning for its unknown source that further yields the imaginative power. In 'The Old Nurse's Story' too, the nurse Hester, though she is depicted as tough, practical, and reasonable, is very afraid of the evil's infection: 'I was very uneasy in my mind after that. […] I could make out that Miss Furnivall was crazy […]; and I was afraid lest something of the same kind (which might be in the family, you know) hung over my darling.'[18] Legends and superstitions spread around people not just due to their undisciplined minds but also because of their imaginative powers. In this way, Gaskell shows the prevalence of excessive imagination in each individual's mind, which threatens the whole family, community, and society. People do not know when and where physical effects of curses appear, but they firmly believe in the effects and revelations.

This would suggest that the evil in Gaskell's supernatural tales is not only passed down via its hereditary nature; it also suggests that history itself is like a body that chronically carries the evil, whose origin of infection is not known but is maintained to support the whole body to prolong the old values and survive. In Gaskell's ghostly tales, the past and the present are so tightly connected that it cannot be a linear progression but can only be expressed as continuity. The sense is more like 'the past within the present' than the succession from the past to the present; in this sense, ghosts or spectral bodies can appear at any time in the community, and when they appear, they indicate by their material evidence the dark action and deeds in the past; they do not always appear in the form of ghostly figures but also in the form of human bodies that develop visual but spectral symptoms of evil.

[17] Gaskell, p.108.
[18] Gaskell, p.23-24.

4. Female spectral bodies

4.1 'The sins of the fathers': domestic violence in the past and the present

Furthermore, the idea of this 'historical body', which inherits and multiplies the evil that can materialise as a spectral body at any time, seems to have a recondite root in the patriarchal violence in Gaskell's stories. In most of her tales, it is a father who is in charge of the evil inheritance. Furthermore, a father loads this burden particularly on his daughters and female descendants, along with his exercise of patriarchal power over the female members in his family. A father's influence endangers the security of the house, which could otherwise have been maintained by the mother who keeps the household peaceful and autonomous. However, the mother figure is mostly absent in Gaskell's stories. Kranzler explains this as follows:

> [m]others are frequently missing or dead in [Gaskell's ghost] stories, as is so often the case in Gothic novels […]. It is the father or his substitute, the father-figure, who so frequently is the sole source of authority in these families, and he usually abuses and distorts his patriarchal power in the absence of a restraining or compassionate maternal influence.[19]

For example, in 'The Poor Clare', Gisborne of Skipford afflicts his wife, who eventually seems to kill herself, and he further keeps afflicting his motherless daughter with the curse laid on his crime. Lucy's companion, Mrs Clarke, proclaims to the narrator of this story that '[t]he sins of the fathers shall be visited upon the children', referring to the Bible.[20] Gisborne not only charges Lucy with the power of the curse; he also behaves as a harsh and violent father in this motherless situation. Once the curse is revealed to her, he starts to accuse her, 'with a riding-whip in his hand', of

[19] Kranzler, p.xxi.
[20] Gaskell, p.79. Biblical references to this idea can be found, for example, in the chapter 20 of The Book of Exodus.

some mischief, which was actually done by her evil double.[21] Finally he drives her out of the home. The story typically suggests that a father's violence is repeated both in the past and the present by targeting the bodies of mother and daughter.

In the case of 'The Old Nurse's Story', the story visualises the actual violent scene by replacing it with a phantom scene at the end of the story, where the late Lord Furnivall attempts to strike his daughter with his crutch. It falls on her baby and it is suggested that she died, since she appears to Rosamond as the luring child ghost. The scolding voices of the late Lord Furnivall are repeated and echoed in the house, thus reminding the living of the patriarchal power still in its sway. Another example, 'The Grey Woman' (1861), shows a case of the domestic violence of a husband. Anna, the German daughter of a miller, marries a handsome and aristocratic man, Monsieur de la Tourelle, who owns an old, grand castle in France. His courtship is very passionate with an excellent and proper attitude; however, once he gets married to Anna, he starts to neglect her and confines her to her own room with no liberty even to step outside of the castle. Eventually he attempts to murder her because she detects his crimes. Anna manages to escape from the castle, but he keeps chasing her, haunting her as a shadow, for her lifetime; she needs to hide herself and live disguised in a small house, ending up being caught herself in another type of physical and psychological confinement. Domestic violence toward women is thus often the focus in Gaskell's fiction; violence such as physical attacks and murder is not only the hidden secret of the crime in the past that overshadows the present family, but it is also shown in the present household.

What can be understood from these scenes and narratives is that the domestic violence of the present repeats the body of a history that inherits the father's or husband's violence, which is epitomized in the phrase, '[t]he sins of the fathers shall be visited upon the children'. As the stories given above have shown, physical

[21] Gaskell, p.77.

violence repeated by the father renders the present body of mothers and daughters a spectral body, which is shown as 'damaged' and 'disabled' in a certain way. The child ghost in 'The Old Nurse's Story' has a 'dark wound on its right shoulder', and her feet being invisible, she only has the limited ability to wander outdoors in the vicinity of the house and is not allowed to be let in. The body of Lucy in 'The Poor Clare' is split in two, producing its evil double, and such a situation prohibits her from walking freely outdoors, resulting in her 'extreme seclusion'.[22] Anna in 'The Grey Woman' is not a ghost, but she confines herself within the house as if she became physically disabled.

This can be interestingly contrasted to the free-will body in Gaskell's realist stories, some of which offer an example of the real disability of a woman afflicted by men, such as can be seen in the case of Nelly in 'The Heart of John Middleton' (1850). Nelly's arms and legs are paralysed because of the stone thrown by her one-time lover, and she cannot even get out of bed. However, she still manages to resolve a crisis of her life and have her own way by using and directing her own child. This shows an 'abled' body of a disabled person which can still serve the family and society. On the other hand, the 'damaged' and 'disabled' women in Gaskell's ghostly tales show their 'ineffectiveness' in that they do not know how to utilise their bodies, and even if they have superhuman bodies as ghosts or healthy and sound bodies that function physically, they behave like children who need others' help in facing crises. Both Lucy in 'The Poor Clare' and Anna in 'The Grey Woman' need their companions' strength and ideas to escape from their crises, which shows a good contrast to Nelly. Thus, women victimised by the power of curses as well as present domestic violence become weak and fragile in both mind and body, and this derives from the inherited violence they suffer. They are burdened with the cursed legacy of the past, which

[22] Gaskell, p.25, p.70.

originates from fathers, or at least pertains to paternal origin and lines, and which forms the 'historical body' that keeps inflicting wounds on the bodies of female descendants. Mothers are doomed to die, and their daughters are determined to keep shouldering the burden of the evil past, thus exposing their spectral bodies, which show the limits of their physical functions and free-will actions.

4.2 From the limited body to the wholesome body: the potential power of ghosts

In Gaskell's stories, women characters are often left unmarried and childless. Grace Furnivall is a good example; she is not only a spinster, but confines herself within the house, always spending time with her companion Mrs Stark. Furthermore, because of the curse that targets the body, bearing a child can produce a repetition of the inheritance. The relationships among Bridget, Mary, and Lucy in 'The Poor Clare' are one such example. Mary's life is abandoned after she leaves her mother, Bridget, only to be united with a wicked man, Gisborne; without her protective mother, she is eventually led to kill herself due to her husband's crime. Her surviving daughter is also non-protective and ends up exposing her split body, where her strength and power of action are all absorbed by the evil double; while Lucy cannot freely walk outdoors, the evil double is always active and has its own will to play pranks, 'dancing over the tender plants in the flower-beds', going to the stable-yard to talk and laugh with grooms; when she is ill in bed, the active double is 'flitting about the house and gardens, always about some mischievous or detestable work'.[23] Lucy's weak body seems to be too fragile because of her innocence and purity, whereas her double recreates a body that is strong enough to walk around and be engaged in 'works'. Furthermore, the evil double can be independent and gain autonomy at any moment, as Lucy's sickness in bed gives the double more liberty, while her fragile body gets

[23] Gaskell, pp.76-77.

weakened to meet its fate; the narrator states that 'her complexion grew paler' and 'her delicate frame yet slighter'.[24] Lucy's marriage is actually never told by the narrator, despite his affection of and proposal to her. Thus, in Gaskell's ghostly stories, strong, protective mothers are absent, and daughters remain unmarried and childless, with their 'damaged' and 'disabled' bodies.

In this way, although it is offered as fantasy in the narratives that follow the Gothic tradition in which the dark power of the past is revealed symbolically in the present, the spectral body in Gaskell's stories is a resurgence of the human body itself, which is in need of a chance for its service for the present society as mothers and daughters. Wounds and damage to the female spectral bodies attest to the violent infliction in the past that has destined the women for misfortune, and these limited bodies come back and yearn for the wholesome body that can work in the present society. For example, the split body of Lucy raises an interesting question as to where her 'real body' is. Lucy says that because of the likeness between two bodies, herself and 'another wicked, fearful self', her soul does not know 'to which similitude of body it belonged'.[25] Under the dilemma of the damaged body that is divided into two contrasted bodies, weak and strong, pure and cursed, innocent and shameful, she is destined either to die as a pure angel or to keep living a corrupted life as a fallen woman. On one hand, her physical weakness does not provide her with a chance to live as an active and healthy wife engaging in household works; on the other hand, her strong body works to erotically allure men, as can be seen in the male narrator's fascination with the double: 'I could not see the grave and tender Lucy—my eyes were fascinated by the creature beyond. I know not why, but I put out my hand to clutch it'.[26] After this experience, this voluptuous body of the double preoccupies his

[24] Gaskell, p.71.
[25] Gaskell, p.77.
[26] Gaskell, p.78.

mind: ‘the idea of her was becoming so inextricably blended with the shuddering thought of IT’.[27] The evil body thus becomes the ‘reality’ of Lucy’s body in the story. The physically strong but sensual body of Lucy cannot prevail in society in the light of Victorian moral standards, but it can also be said that the potential power of this spectral body, resulting from the revival of the damaged body, highlights the body itself, which at least suggests the body’s significance for the survival of an independent and autonomous individual.

In ‘The Old Nurse’s Story’, the nameless child ghost also manifests its body, and its strong but alluring body is paralleled by Lucy’s double. The ghost, branded as ‘a wicked, naughty child’ trying to lure Rosamond to her death, shows its potential strength by its physical action of ‘beating and battering to get in’.[28] The child ghost is also active enough to move around without the careful protection of the mother ghost; however, her physical mobility is limited. While her voice and scream succeed in reaching the ears of all the inhabitants of the house, which are loud enough that they ‘no longer heard the winter’s wind that raged abroad’, her whole body cannot be allowed to enter the room.[29] Whereas the voice and scream can provide the material evidence of the ghost, and at least a part of the ghost’s physical properties can be perceived and felt by everyone, the ghost still yearns for the whole body, which should be a pure and healthy body that might belong to the living child, Rosamond, a particular target of the ghost. Rosamond is depicted as a contrast to the child ghost, an adorable child who is ‘more and more beloved’ by everyone.[30] She is active enough to fly and flutter like a bird, making expeditions all around the house, presenting her wholesome body.[31] And yet her range of activity is also limited, and she is carefully

[27] Gaskell, p.78.
[28] Gaskell, p.23, p.25.
[29] Gaskell, p.30.
[30] Gaskell, p.18.
[31] Gaskell, p.16

protected by her nurse and confined to the house. Thus these two bodies show the contrast; although Rosamond is equipped with good physical health, her will of action is controlled and repressed by the family; whereas the ghost's body shows the potentiality of its own agency, her evil body is not allowed to be accepted in society. However, the potential power of the ghost's body can be thus recognised by its contrast to the body of its witness.

In Gaskell's supernatural stories, the 'damaged' bodies of these spectres and evil doubles show their limitations in many ways; because of their cursed bodies, they cannot move around at will and thus confine themselves in the limited space; because of physical weakness or corruption, they are in danger of passing the evil to another female descendant. However, the 'traces' of the damage on their bodies at least show that these spectres can succeed in manifesting the body as flesh; even though the spectral bodies cannot be accepted in society due to their inability to contribute to the wholesome reproduction of society, they suggest one material aspect of a physical body that might be considered necessary for an even better society.

On the other hand, it would be important to note that physical 'traces' of wounds and damage on female bodies tend to be treated symbolically, even in real society, especially in the context of the Victorian period. Kate Lawson and Lynn Shakinovsky argue that the 'marked body' of women with bruises, scars, and disfigurement, which should offer itself as solid evidence of physical violence, cannot often function as such, and in the mid-nineteenth century, this came to be considered an interpretational problem in the legal and political field of domestic violence against women. This matter also affects the representation of violence in fiction:

> [M]id-nineteenth-century representations of bourgeois domestic violence do not always in fact offer the intelligible or clear 'evidence' which […] belongs to physical violence. Disfigured faces or bodies, viewed

> obliquely, may be unable to *prove* domestic violence, and may simultaneously suggest something *more* than or *different* from a blow or a slap.'[32]

These 'marks' on women's bodies in fiction, they argue, 'point beyond the violence that begets them to broader areas of female experience, sexuality, and consciousness'.[33] The areas include repressed aggression and desire of women, and the consequent experience of their hidden misery, all of which have become a secret burden they have inherited from the past. The unconscious burden of the past and its sudden emergence in dreams can be explained as trauma, but what can be more crucial to the representation of violence in the mid-nineteenth century is that the body thus haunted by the past can suggest something beyond the experience of an individual, something that pertains to others or the past, 'something that is experienced as self, as speaking through the self, and at the same time, as utterly estranged from the self and belonging to "someone else"'.[34] Lucy's disrupted body and the child ghost's immobility are the results of curses that victimize these women who were originally not party to the committed crimes and deeds in the past. They *are* still the victims that suffer from wounds and damage, and they all show a certain disability and immobility, which should be taken as the 'marks' that have been impressed on each of their bodies. However, these physical 'marks' are not treated as those belonging to the individual, since they are only the 'traces' that can work as symbols of the past, and they rather work to suggest the existent social codes that are demanded of them. The 'mark' on the body is subject to the act of interpretation by others, regardless of one's flesh and individuality. Through the emergence of the spectral body, Gaskell not only claims the significance of the body but also shows how women's bodies tend to lose their

[32] Kate Lawson and Lynn Shakinovsky, *The Marked Body: Domestic Violence in Mid-Nineteenth-Century Literature* (Albany: State University of New York Press, 2002), p.15.
[33] Lawson and Shakinovsky, p.21.
[34] Lawson and Shakinovsky, p.89.

individual features under the constant physical threats from the 'historical body' of patriarchal violence.

4.3 Hidden antipathy to the body's corporeality

The patriarchal violence indicated and represented by spectral bodies seems to be aligned with the father's repugnance toward the mysterious body of women. 'The Doom of the Griffiths' uncovers such a hidden male antipathy toward women. In the story, a seemingly accidental sequence of crimes turns out to have a certain cause: the Squire accidentally murders his unacknowledged grandson, the son of his son Owen, and Owen eventually murders his father, accidentally as well, but in a way that can be explained as a result of his resentment against what his father has done. The victims of violence are father and son in this story, but there are shadows of women behind the conflicts of these male characters whose violence might have been done to women, not to each other. Owen's hate against his father is actually mingled with his twisted love for him; for Owen, who lost his mother when he was small, his father is always a mother figure who gives him tender protection; at the same time the father indulges him. Owen's love comes to be mingled with revulsion after his father gets remarried to another woman, who deprives him of his father both physically and mentally. There is an impulse on the part of Owen to regain the love that has been snatched away by his stepmother, and this cannot be separated from his hidden repugnance against her existence. When Owen learns of his father's marriage, he cannot control a strong feeling towards his father and his stepmother:

> Then came one of his paroxysms of rage; the more disastrous in its effects upon his character because it could find no vent in action. […] [N]ow a shapeless, but too real something had come between him and his

father there for ever.[35]

He notices his stepmother's 'watchful glance of the eye', and he cannot help having 'a strong feeling of want of sincerity'.[36] Meanwhile, Owen's father also detests Owen's wife, Nest, not only because he secretly marries the farmer's daughter belonging to a different social class, but also because Nest has a reputation of a woman who flirts with men in the village. The Squire exclaims as follows:

> You have married her! It is as they told me! Married Nest Pritchard yr buten! And you stand there as if you had not disgraced yourself for ever and ever with your accursed wiving! And the fair harlot sits there, in her mocking modesty, practising the mimming airs that will become her state as future Lady of Bodowen.[37]

Both Owen and his father have a strong antipathy toward alluring women. However, they also accept them as their wives, and it can be said that women's attraction in the story is the object of both love and hate.

'The Poor Clare' also hides the male's antipathy toward mysterious and alluring women, especially toward their bodies. The story can be read in a way that the crime and violence committed by Gisborne is passed down to the male narrator of the narrative, a young lawyer who has a role of solving the mystery of Lucy's past and further to resolve the evil effect on her body by searching the cause. However, his search focuses exclusively on Bridget, not on Gisborne. In his narrative, Bridget is considered to be a guilty woman, who has a cursed and mysterious body and ends up concealing herself in the convent for redemption of her soul. His narrative seems to suggest that Lucy is freed from the curse when Bridget's body, lying in the convent, is

[35] Gaskell, p.110.
[36] Gaskell, p.110.
[37] Gaskell, p.123.

purified and spiritualised by her choice of death, but he does not mention at all in the narrative what happens to Lucy's body after Bridget's death, nor does he clarify his decision to marry Lucy. He says that he is exhausted with chasing the endless family mystery and cursed doom, proclaiming himself to be 'a wanderer, with no distincter end than that of many another wanderer'.[38] The story thus implies his act of 'persecution', driving the two women left alone in the end. He cannot accept Lucy because her body, which turns into the evil double, is felt too strong and voluptuous. He eventually repeats the same conduct of Lucy's father, who cannot forgive her as the double and decides to drive her away, 'as if he would have been as consent to put her out of existence, as he would have been to destroy some disgusting reptile that had invaded his chamber or his couch'.[39] Men treat Lucy and Bridget as if their bodies retain something abominable; they cannot help avoiding them with revulsion, regardless of their tender feelings or sympathy for them. Violence repeats itself, and there is a repressed hate and desire for women's body.

Shirley Foster argues on the underlying motive of violence in Gaskell's short stories: 'Gaskell was clearly deeply concerned with the physical effects of human passions—rage, jealousy, the desire for revenge, all those aspects of behaviour which seemed instinctive or uncontrollable'.[40] Using a psychoanalytic term, Foster points to the state of 'abjection' as a keyword to explain what fascinates Gaskell to describe physical attacks in her stories. According to Foster, there is a kind of taboo desire for annihilation in Gaskell's stories, which is predicated on repugnance toward something 'improper', 'unclean', and 'disorderly', to something that is at the basis of human bodies. The 'improper body' always hovers and threatens the social, 'civilised', body; its frequent emerging blurs the boundary between them, between what forms

[38] Gaskell, p.95.
[39] Gaskell, p.90.
[40] Shirley Foster, 'Violence and Disorder in Elizabeth Gaskell's Short Stories', *The Gaskell Society Journal*, 19(2005), 14-24 (p.22).

conscious human beings and what lies hidden under them, subconscious or repressed: 'The abject is thus the underside of stable subjective identity, recognising corporeality as well as the impossibility of transcending it.'[41] I agree with Foster in that the recurrent physical violence in Gaskell's stories contains a repugnance toward the human body that has the civilised side and abject side. The irrational power of the curses and its effects over generations would suggest a certain fear of the body, an emotional reaction to its corporeality as a whole. Some emotional reaction towards the body has a vent to attack women's bodies in particular, which results in the revelation of women's spectral bodies. Each individual body symptomises the evil trace with wounds, scars, and disruption, showing the limited ability in its function; it is deprived of a physical health that can work productively in society. At the same time, however, the spectral bodies of women in Gaskell's stories move to attain for their own control and will, to reveal the upside of the body's corporeality.

II. Bodies of Mothers and Female Servants: Good Will, Emotion, and Being Healthy

1. A body of one's own: physical strength and physicality

The curses on female bodies tend to make women's healthy and autonomous bodies invisible. However, in Gaskell's ghostly stories, I will argue that there *is* a certain group of women whose bodies are not wholly victimised by curses, and their bodies might suggest what is necessary for women's self-identity and what can be an approach to the ideal body that is coordinated with the mind. These women know how to utilise their own bodies, or how to overcome physical damage and exercise the potential power of their physical strength. For example, in 'The Grey Woman', when facing danger, Anna intentionally wounds her own body so as not to fall into a faint.

[41] Foster, p.16.

The pain keeps her awake, being aware of her body now threatened by her husband. Her physical sensation works to protect her own body; it does not overwhelm her with an extreme sense of horror, which is different from popular Gothic heroines who often faint and lose consciousness in facing a crisis. The sense of pain replaces the sense of horror:

> You have often asked me the reason of that mark on my hand; it was where, in my agony, I bit out a piece of flesh with my relentless teeth, thankful for the pain, which helped to numb my terror.[42]

Anna prepares for potential attacks and takes a chance to escape from the site. This extreme condition gives the woman strength to live, and her sense of body is important for her survival.

'The Poor Clare' also depicts such strength of the female body. Although Lucy is weak and not able to cope with the crisis by herself, her grandmother, Bridget, faces the evil by exerting a potential power of her starving body. At the end of the story, she is put into an extreme mental and physical condition in the convent; she suffers from famine, like every other people in the town, but she offers food to her enemy, Gisborne, and thus sacrifices her own body. This critical situation gives her a potential power to resolve the curse that has fallen on her granddaughter and herself:

> Her eyes were glazing, her limbs were stiffening; but when the rite was over and finished, she raised her gaunt figure slowly up, and her eyes brightened to a strange intensity of joy, as […] she seemed like one who watched the disappearance of some loathed and fearful creature. 'She is freed from the curse!' said she, as she fell back dead.[43]

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[42] Gaskell. p.310.
[43] Gaskell. p.102.

Gaskell's stories thus show critical moments when some women become aware of the power and strength of their bodies; they are awakened to find their own bodies facing the crisis of their existence, and whether they are suffering in pain or starving, their body retains strength and energy to cope with the danger.

'Lois the Witch' also shows the moment of awareness of the body. When she is confined in prison, Lois asks herself if she is really a witch or not, trying to explain the situation to herself by using her own imagination. Then she suddenly realises the reality, and she is convinced that she is innocent:

> And so, on the ideas went careering wildly through the poor girl's brain—the girl thrown inward upon herself. At length, the sting of her imagination forced her to start up impatiently. What was this? A weight of iron on her legs— a weight stated afterwards, by the gaoler of Salem prison, to have been "not more than eight pounds". It was well for Lois it was a tangible ill, bringing her back from the wild illimitable desert in which her imagination was wandering. She took hold of the iron, and saw her torn stocking, —her bruised ankle, and began to cry pitifully, out of strange compassion with herself. They feared, then, that even in that cell she would find a way to escape. Why, the utter, ridiculous impossibility of the thing convinced her of her own innocence, and ignorance of all supernatural power; and the heavy iron brought her strangely round from the delusions that seemed to be gathering about her.[44]

The heavy iron that chains Lois' body makes her realise that she has her own body; she can feel the pain, and the weight of the iron; she cannot do anything with this metal because the remaining power of her material body cannot surpass the weight of the metal. At this moment, Lois realises her own physicality, which is far from the 'spiritual' or 'supernatural' being that she is labelled as. She understands that she cannot go beyond her physical limits. While Anna and Bridget sense the potential

[44] Gaskell, p.211-12.

power of their own bodies to cope with the problems they face, Lois has a sense of her own body as a material thing whose status is almost equal to the iron, the matter. Her body does not have a supernatural power, but her sense of corporeality leads to her recognition of what makes the body and what she can be.

All the descriptions and scenes of cruel bodily inflictions and the awareness of physicality can also be explained as examples of a melodramatic effect. However, it can also be said that Gaskell's descriptions of these bodies show her interest in the body itself, as well as its sensational effects. Both the spectral body and the corporeal body are represented to show what can be the ideal body for an individual that can live and work in society. Ghostly stories have the advantage of showing both the spectral and the corporeal, the damaged and the healthy, the disabled and the abled, and the weak and the strong, in terms of the representation of the human body. Whereas Gaskell is considered to be a social novelist in general, she is also successful as a writer of supernatural tales not only in '*imaginatively* embellish[ing], in vivid detail, the bare outlines of legend or anecdote' but also in representing 'realistically' the social issue of the body, particularly of women's body.[45] This focus on women's bodies seems to be raised from Gaskell's interest in the power relationship between men and women. As I have argued above, in her supernatural tales, there is a given structure in which women are victimized so that men's authority is justified. However, female spectral bodies are not the beings that remain outside the boundary; they are not mere fantasy; they are the human bodies revived to make their existence visible. Gaskell explicitly criticises the inherited 'evil' and 'disability' in female bodies, and through their representations, she shows what is overlooked in society; it is the strong and healthy body that can survive the world.

[45] Foster, p.17. Italics mine.

2. Absence of maternal bodies

Women's bodies that are practically strong and healthy enough to survive the world of patriarchal violence are rarely to be seen in Gaskell's stories. This is because of the violence and its inheritance, which dooms mothers to die or get physically weak and fragile. As I have argued, mothers are often missing, dead or killed at the beginning of the story. They are also 'ineffective' because they cannot have strength to protect their children. In Gaskell's stories, the strong and healthy body of mothers is absent, and because of its absence, it turns to be the object of their children's yearning. The children in these stories usually live a solitary life without their mothers. They are spoiled and indulged, but at the same time, they are always in danger of being exposed to threats in their surroundings, such as the severe coldness outdoors, some conflicts and fights in the community, and also the haunting ghost that intends to attack the children. Owen in 'The Doom of the Griffiths' misses his dead mother dearly, but then his father gives him motherly protection on behalf of his mother. His father tries to offer his son motherly care:

> That part of the squire's character, which was so tender, and almost feminine, seemed called forth by the helpless situation of the little infant, who stretched out his arms to his father with the same earnest cooing that happier children make use of to their mother alone. […] By night and by day Owen was the constant companion of his father, and increasing years seemed only to confirm the custom. […] When the pair came to some little foaming brook, where the stepping-stones were far and wide, the father carried his little boy across with the tenderest care; when the lad was weary, they rested, he cradled in his father's arms, or the Squire would lift him up and carry him to his home again.[46]

As can be seen in the description, the mother's role is to show affection and provide

[46] Gaskell, p.107.

tender care any time it is needed from the child. Being with the child to be of help is important for the Squire, who substitutes for the mother. However, he cannot continue this motherly protection once he is remarried, and he starts to exert his patriarchal power over his son as a master of the family.

In 'Lois the Witch', the orphan Lois is brought up in a female-governed family, the Hicksons, but the mother, Grace, plays the role of patriarch to the whole family. She not only appoints both social and domestic tasks to her children, but she is also the religious leader of the house after her husband's death. She plans who is going to be the wife of his son, Manasseh, and does not allow him to get married to Lois as he wishes. She chooses which party the whole family is going to support in the political and religious conflicts in the town, and that is why her daughter Faith's love is never rewarded because she falls in love with the man who leads the other party. Grace controls the whole family, giving a harsh and austere education and manners to her children. Lois lives with this family together but Grace cares more about her own children, so she is estranged from everyone in the house. She has to use her own imagination to compensate for the lack of motherly tenderness and care, and she also needs to justify herself to live together with them. However, she cannot change the fate of being accused of witchcraft without any practical protection and care. She desperately needs motherly care and protection in coping with the dangerous and condemning society, which can be understood from her last word before her hanging: 'Mother!' As these examples show, the children miss their mothers because they need their mothers, especially in terms of their need for protection from imminent threats and their need for help and guidance that can lead them to survive a crisis.

Because of their absence, mothers often haunt and preoccupy their children's minds. The children in the stories often have dreams, visions, and imaginations. Since most of their mothers die when they are small, they do not remember the faces of their

mothers and it is not that they see their own mothers' ghostly appearances in dreams. However, they are often dreamy characters like Owen, who always indulges in 'gloomy and morbid reveries' and thus believes to a certain extent in the supernatural legend of his ancestor.[47] Lois also half believes in such a supernatural tale when she tells Faith of the 'stories that would confirm the truth of the second sight', which Faith desires to listen to more because she is also a dreamy character.[48] These recurrent visions sometimes work evil because they cannot get rid of them. The loss of their mothers leads the children to live in fantasy, where they search for what they cannot find in their real lives. Mothers haunt children because of the lack of their bodies and physicality.

3. Revival and restoration of the maternal body

3.1 Roles and functions of female servants

In this unfortunate situation where patriarchal violence prevails and motherly protection is destitute, some other protection is provided for children, which suggests the existence of the body that practically works for children. Motherless characters are often helped by female servants who work at their house. Female servants, such as nurses, maids, and housekeepers, always accompany the children, particularly the daughters, and give protection against evil consequences. A close friendship between daughters and female servants is one of the characteristics that can often be seen in Gaskell's ghostly tales, such as Rosamond and her nurse Hester in 'The Old Nurse's Story', Lucy and her companion Mrs Clarke in 'The Poor Clare', Anna and her maid Amante in 'The Grey Woman', and Faith and the native Indian servant Nattee in 'Lois the Witch'. In terms of roles and functions of female servants, these stories share a certain pattern of actions. In 'The Old Nurse's Story,' Hester takes care of Rosamond

[47] Gaskell, p.112.
[48] Gaskell, p.165.

as if she was her own daughter and protects her from the child ghost, which tries to lure her outside and lead her to die in the cold weather. She is very affectionate, calling Rosamond 'my little lady—my lamb—my queen—my darling'; she is a child that she has to protect at the risk of her life.[49] To confront the child ghost, Hester protects Rosamond using all her physical strength; 'Again she [Rosamond] was almost convulsed by her efforts to get away; but I held her tighter and tighter, till I feared I should do her a hurt; but rather that than let her go towards those terrible phantoms.'[50] Hester is depicted as a figure who can offer not only domestic care but also physical protection.

In 'The Poor Clare', Mrs Clarke plays a role similar to Hester, protecting Lucy from her evil double. She substitutes for Lucy's dead mother, and she is the only person who can stay with her, seeking any attempts to get rid of her evil double and finally agreeing to ask for help from a young man, the lawyer. However, this young man, the narrator, is not reliable enough to fight against the double. It is her grandmother who used to be a maid who served the old family for a long time that tries to break up the whole spell of the curse on the family. Mrs Clarke is also depicted as a strong person, not only in having courage to face the monstrous double of Lucy, but also in protecting her from the rumours in the village. She also prevents people from showing extreme and sensational reactions in seeing the double; for example, she uses all her strength to prevent the narrator from watching Lucy's double:

> Mrs Clarke threw her whole weight and power upon the hand with which she pressed and kept me down. […] Again that laugh—so musical in sound, yet so discordant to my heart. She held me tight—tighter; without positive violence I could not have risen.[51]

[49] Gaskell, p.21.
[50] Gaskell, p.31.
[51] Gaskell, p.74-75.

Her power is even regarded as being equal to the man's 'positive violence'. Both of these stories reveal that the physical strength of these two women, the nurse and companion, is endurable and practical, since the actual power of their bodies can be surmised by their opposing bodies, which are both supposed to belong to the powerful realm, the superhuman ghost and the young man.

In 'The Grey Woman', Amante, a maid of Anna's, works as a substitute of her mother, attending to her, giving her food, and caressing her. She also gives practical instructions to escape from the imminent danger by Monsieur de la Tourelle:

> Again faintness stole over me [Anna]; but just as I was sinking into the horrible feeling of nothingness, I heard Amante's voice close to me, saying, —
>
> "Drink this, madame, and let us begone. All is ready."
>
> I let her put her arm under my head and raise me, and pour something down my throat. All the time she kept talking in a quiet, measured voice, unlike her own, so dry and authoritative; she told me that a suit of her clothes lay ready for me, that she herself was as much disguised as the circumstances permitted her to be, that what provisions I had left from my supper were stowed away in her pockets […].
>
> […] She gave me directions—short condensed directions, without reasons—just as you do to a child; and like a child I obeyed her.[52]

Amante later disguises herself as a man and keeps giving her both motherly and fatherly physical protection. It is not her body but her authoritative directions that work to protect the daughters from imminent danger.

3.2 'Motherhood': a need of the 'physical existence'

The close relationship between servants and family members (especially female members) depicted in Gaskell's novels has been argued by many critics,

[52] Gaskell, p.316-17.

especially in terms of the middle-class domestic management. Among them, Patsy Stoneman points to 'the revolutionary function of domestic servants' in Gaskell's work: '[T]hey [domestic servants] provide practical, moral and psychological decision in situations which are sometimes deadly serious. […] Elizabeth Gaskell's middle-aged servants are generally childless, but they function as "fighting mothers" for the middle-class woman in their care'.[53] Stoneman particularly points out that the domestic servants of the family can have their supporting roles by their contribution to the initiation of the children's 'sheer physical survival' of life.[54] By using the phrase of 'fighting mothers', Stoneman explains that they have both maternal instincts and a sense of duty in taking care of the children. Furthermore, this instinct and duty are predicated on the value of 'common nurturance and cooperation' more than real kinship.[55] Considering these images of female servants 'fighting' for the survival of the family, I will further argue that their functions in the family in these ghostly stories are to give physical strength and practical succour that are able to match those of real parents. In these stories, the world is under constant patriarchal pressure, and the body is under its violence. Fathers are strict with their children, often resorting to violence to let them know their strength and power; they are the cause of physical damage and disability of daughters, far from protecting them and securing their safety. Mothers are also in a difficult position to provide their children with practical support because of their absence, and because of the burdens that they keep themselves carrying on their shoulders. To complement the absence of mothers, and to fight against the patriarchal system, female servants are most qualified physically and mentally; they are equipped for the qualities of both being 'father' and 'mother' in terms of their strong bodies and their affections that can both serve to raise and nurture children.

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[53] Stoneman, p.48.
[54] Stoneman, p.48.
[55] Stoneman, p.49.

Servants, especially female servants, are thus necessary to complement the destitution of the family and to improve the dysfunctional roles of family members. 'Motherhood' is not only the matter of loving affection, but it seems to be the matter of healthy mind and body, and it is not limited to the innate nature of real mothers. The practicality of 'motherhood' that is supported by both physical health and maternity is more important than the manifestation of symbolic features of 'mother' in Gaskell's works. Many important facts have been argued on maternity and motherhood in Gaskell's writings. Barbara Thaden, for example, argues that Gaskell is one of the few writers in the Victorian period who wrote from maternal or mothers' perspectives. She argues that Gaskell demonstrates the importance of mothers by showing the situation of motherless daughters:

> Gaskell offers the reader motherless female main characters whose situations interestingly define exactly what a mother *is* by what happens when a mother is *not*. The mother's role is defined by the consequences for the heroine of not having a mother.[56]

Thaden also states that Gaskell attempts to offer the reader a helpful and practical mother figure by means of refusing to adopt the conventional oedipal plot, where a mother always remains a symbolical being, detached from the realistic society ('the symbolic order') and is enclosed within the realm of imagination beyond reason and logos ('the imaginary'). Whereas some other female writers, such as Charlotte Brontë and George Eliot, follow this conventional 'family romance' plot or oedipal plot and regard mothers as impractical, Gaskell tackles the question of motherhood by recalling 'dead' mothers from the realm of imagination:

[56] Barbara Thaden, 'Elizabeth Gaskell and the Dead Mother Plot', in *New Essays on The Maternal Voice in the Nineteenth Century*. ed. by Barbara Thaden (Dallas: Contemporary Research Press, 1995), pp. 32-49 (p.33).

> [I]n Gaskell's fiction, being motherless means being alone, friendless, without a guiding hand or a helping heart. By describing her motherless heroines from the dead mother's point of view, not the child's, Gaskell participates in the creation of an ideology which refutes the belief that mothers have nothing to offer their children, if they can pass on neither power nor money. Gaskell argues that mothers offer their children the foundations of life, of happiness and mental health, a view seemingly corroborated by twentieth-century investigations into the effects of maternal deprivation.[57]

The portraits of motherless daughters invite a recall of the mother's voice, which offers a guiding help for them to live in the world, serving as their spiritual and moral end in the process of their development and growth, as can be seen in Gaskell's realist works of *Mary Barton* and *Ruth*.

Through Thaden's argument, it can be realised that, even though many female Victorian writers represent an absent mother in their works, Gaskell is a writer who offers a rare example that presents a maternal perspective, which is particularly given by the maternal voice and memory that reflect the 'dead' mother's desires. I will further argue that Gaskell uses her supernatural stories in an attempt to revive the 'body' of the dead mother. The spectral body revealed in her ghostly stories uncovers the weakness and disability of the cursed body of women, especially of daughters, but at the same time, it is a resurgence and revival of the 'body' of mothers. The body in its emergence cannot be specified as an individual body of a mother, but it is the body that inherits both the traces of violence and seeds of evil to a particular form of a body, which is to be again damaged and weakened.

Using the Gothic conventions of the past curse and its physical effects may leave the 'body' in the realm of fantasy or the symbolic. However, it can also be said that the spectral body is one of the real aspects in Victorian society, and in many

[57] Thaden, p.34.

novels during the period, where the mother's voice and desires are repressed, and her individual body is much less visible. A motherless child needs to bear the burden of her inherited body, and the family is far from its healthy development. And yet, although the woman's body loses its individuality and autonomy from mothers to daughters, the spectral body revived visually can manifest its own potential strength in these ghostly stories. This suggests what should be regained in the real society; it is the physical existence of the mother, which most of the children in Gaskell's ghostly stories look for, and the body that retains strength and power that ideal mothers could exercise. It is also the body that can act individually at the crisis of life. 'Motherhood' suggested in these stories is equivalent to the bodily existence that can survive in the real, material world.

3.3 Mother's 'voice' and 'speech': unfulfilled wishes of mothers

This 'motherhood' as the bodily existence and its attempted demonstration in a returned form of a spectral body can be supported by the interesting fact that 'maternal voices' in Gaskell's ghostly stories sometimes do not reach daughters, and they do not work as mental and practical guides. In her supernatural stories, mothers' voices are found, more often than not, in a form of 'speech' that is addressed with words, in most cases, by way of letters. Furthermore, the voice that echoes a mother's love and affection also tends to express a yearning for the child, and it reveals an intention of the mother's wish to affect the daughter's body. In other words, it is the voice that calls the child to her side, and it is the voice to attempt to fill the gap and distance between the mother and the child. An interesting example would be 'The Grey Woman'. The story is narrated by Anna in the form of her letter addressed to her daughter Ursula. There is a quarrel between the mother and the daughter before she starts writing a letter. The letter starts with her decision to tell the truth of her story to

prove why she strongly disagrees with Ursula's marriage to the man she loves:

> 'Thou dost not love thy child, mother! Thou dost not care if her heart is broken!' Ah, God! And these words of my heart-beloved Ursula ring in my ears as if the sound of them would fill them when I lie a-dying. And her poor tear-stained face comes between me and everything else. Child! Hearts do not break; life is very tough as well as very terrible.[58]

It is revealed, as the letter and the story goes on, that Ursula's real father has committed a series of murders and he is the cause of the mother's sufferings all the time. Furthermore, the man Ursula loves is actually the son of a man who was murdered by her father. Through this letter, Anna tells Ursula how doomed their lives are and how she also has to keep suffering the burden of 'the sins of the father'. Anna thus confesses their critical situation and condemns the father's inheritance. She also tries to convince Ursula of the existence of her nurturing father and mother, that is, Dr Voss (Anna's second husband) and Amante, who keep protecting her in practice. After everyone dies, the only thing Anna can do for Ursula is to write a letter that can give her a warning. Anna is physically weak and about to die, but she can still retain the power to influence her daughter through the words of the letter. The mother's letter thus claims the daughter's closer relationship with the mother than the father, warning her not to be influenced by the father's side and making an attempt to restore the disrupted and dysfunctional relationship between them.

Hence, the mother's words represent the 'voice' of her underlying wish to protect her daughter and to be with her. However, the story does not reveal their relationship any further. Furthermore, Anna strangely refuses to have any conversation with Ursula on this subject apart from this letter. She says that any further question

[58] Gaskell, p.291.

kills her. She cannot bear to 'see all present again'.[59] For Anna, writing a letter to her daughter is a safe and self-protective means, since otherwise she might possibly redeem and revive all of her experiences, which include her past misery and sufferings, many dangerous opportunities of her nearly being killed, her fears of being followed around, and her memory of physical sensation in touching a corpse and biting her hand. Her communication by the letter and its words can prevent her from recalling what actually happened in the past, as well as the real physical sensations and reactions she experienced.

The distant and dysfunctional 'voice' of the mother is also found in Bridget. She also attempts to restore the relationship with the daughter. When Mary decides to leave the house, Bridget strongly disagrees with her and desperately wishes her to come back home. Her later words, 'Bone of my bone! Flesh of my flesh!' refer to her granddaughter Lucy, but they also suggest the idea of whole bodily connections among the mother, daughter, and granddaughter. The relationship of the mother and daughter is assumed to be tightly connected as a whole. However, Bridget's wish of retrieving her child is not materialised, and this is also due to the letter. Bridget is illiterate, but she still tries to send letters with the help of her master. The letters, however, do not reach Mary, and she has to die in the end. Bridget then travels around by herself to search for her daughter, but it is too late.

Thus, the mothers' 'speech' in Gaskell's ghostly stories attempts to act on others' bodies and, in a sense, affect the bodily presence of the other referred to. In other words, it represents the mother's desire to restore the relationship between mother and children, to restore the body of the children to her side. However, the desire expressed in words does not produce its material effect and action. This would also suggest that these stories weigh the consequences and continuity of bodily effects

[59] Gaskell, p.291.

as a materialisation of an object more than the language effects of the embodiment. Even though the effect is under dark and violent power, the bodily existence is aimed for in Gaskell's ghostly stories.

Margaret Homans argues that a strong relationship between mother and daughter is a desire to be expressed beyond the symbolic order. In this argument, the mother is supposed to be an origin, from which everyone comes out and to which everyone is meant to be back. Homans analyses 'Lizzie Leigh' and 'Lois the Witch' and argues that the language in these Gaskell's stories represents the undercurrent strong relationship between mothers and daughters. She explains that it originates in the myth of language that is structured on the daughter's preoedipal attachment to her mother. It is 'the literal or presymbolic language that […] mothers and children share and the daughters do not renounce, a language that is connected with the kind of meaning generated by the return of a letter to its referent'.[60] Homans gives the example of the Lois' final word 'Mother!' which works mystically in the stories because she never mentions her mother in her speech before. Homans explains this word as the representation of a wish for the reunion of the mother and the daughter, which is fulfilled in a way that Lois answers faithfully to her mother's words on her deathbed at the beginning of the story: 'Oh, Lois, would that thou went dying with me! The thought of thee makes death sore!'[61] These words expressing her mother's wish, which are normally taken as figurative ones because she would not really hope for her daughter's actual death, work 'literally' in this communication between mother and daughter. In a sense, Lois fulfils her mother's wish, but the reunion is assumed to be fulfilled outside the boundaries of the text. Homan says: '[T]hese signs' correct interpretation must wait for the arrival of the original referent both of the name and of

[60] Margaret Homans, *Bearing the Word: Language and Female Experience in Nineteenth-Century Women's Writing* (Chicago: The University of Chicago Press, 1986), p.234.
[61] Gaskell, p.141.

the message'.[62]

As these examples illustrate, the mother's 'speech' wishes earnestly for the return of the child to her side. This wish is certainly found in many of Gaskell's other works as the evidence of maternal instincts. However, such a desire fails in achieving the object when it is expressed through the verbal medium. Gaskell's works narrate various stories of missing or undelivered letters. For example, Lois' mother's letter to the Hickson family is delivered very late and does not work at all to convey the mother's context, where she asks them to take Lois into their home as if she was their own 'flesh and blood'.[63] In *Cranford*, there is a famous scene where the narrator reads the letter written by Peter's mother a long time ago, who desperately wishes for his return. The letter is not to be delivered to Peter and returns to the family. Peter does not come back home while she is alive. In her realist stories too, some examples are found where the mother's 'speech' in the form of a letter does not work to fulfil and embody the written message.

In contrast, the mother's 'speech' that is directly uttered as a voice sometimes succeeds in recalling the child. The story titled 'The Crooked Branch' (1859), which is not a ghostly tale but more like a sensational tale in which the relationship between a mother and her son is highlighted, is one example. The story reveals the moment when the mother's words function as a crucial testimony to prove of her son's presence in their own house at the time of the robbery. Since the son Benjamin left the family, he rarely contacts the family except for the case in which he is required to ask them for some money. His father once sends him a letter to reject his request, but the letter is returned as the Dead Letter. Because of the word 'Dead', the father thought that his son died, and because of this, the letter is returned undelivered. Later, Benjamin, who is alive, attempts to rob his own family of money. He fails, although he manages to

[62] Homans, p.229.
[63] Gaskell, p.141.

escape from the site. At his trial, the judge asks his father about the voice he has heard on that day in the house. Since he cannot believe that his own son has attacked the family and he also firmly believes in his death, he could only tell the judge that the voice was *like* his son's. However, in his mother's turn, she proclaims as follows in public: '"Ay! Our Benjamin came home, I'm sure; choose where he is gone." She turned her head about, as if listening for the voice of her child, in the hushed silence of the court.'[64] This testimony thus establishes the presence of the son there. Thus the mother's words make the object of the Dead Letter present and embodied; her direct speech makes the return of her son to be realised.

It is difficult to draw a general conclusion from the variation of Gaskell's works, but her supernatural stories, which are conscious of their Gothic convention in which documents and letters are useful to persuade readers of the powerful effect of the past on the present, particularly shows that the letters containing the affectionate and compelling voices of mothers are not powerful enough to embody their wishes to retrieve the real body, that is, to recall the return of the referent. Words are dead letters, and Bridget's petitions in her letters and Anna's letter addressed to her daughter do not work to help and save the daughter's life. However, this dysfunction of words and language to work 'literally' actually intensifies the significance of the existence and restoration of the body itself.

4. Substitutes for 'motherhood': female servants' speech and body

The figurative language that can work effectively in a realist text seems to fail in Gaskell's supernatural stories, while these texts desire the existence and sustenance of the mother's body. The mother's body needs to be depicted without changing into the interpretational object of symbolic and metaphysical meanings. In Gaskell's

[64] Gaskell, p.269.

stories, even though the body is spectral, it keeps living and searching for the real one. In this sense, 'motherhood' in these stories is something that is required and searched for as the real body; it has its own strength and power that can offer itself a practical tool against life's dangers.

This would lead to an idea that 'motherhood' is not limited to mothers. Servants can be 'mothers', and as can be seen in the motherly figure of the Squire in 'In the Doom of the Griffiths', fathers can be substitutes for mothers. Stoneman calls this type of male character in Gaskell's stories 'nurturing men'.[65] They all have the characters and necessities of 'motherhood'. However, female servants seem to be most qualified to be motherly substitutes, considering many examples of them in Gaskell's supernatural stories and the closeness between daughters and domestic servants that was not uncommon in society during the Victorian period. Bodies of female servants do work as substitutes for 'motherhood' in her stories, which is also explained by the ways their bodies and voices are both highlighted. At the same time, their bodies and speech are always shown in contrast to the ideal body of a mother. For example, nurses show maternal instincts in their affections, but their affection is also based on their predominance over the children as much as their loyalty to them. Hester in 'The Old Nurse's Story' is a typical example of this, following faithfully her late mistress's instructions on her death bed not to leave Miss Rosamond; she says, 'I would have gone with the little child to the end of the world.'[66] On the other hand, she considers Rosamond as her own child and criticises Miss Furnivall as her guardian. Hester has a desire to supervise many things about Rosamond, and she finally decides to bring her to her own family's house so that they can live humbly and at peace, although the suggestion is rejected by Dorothy, the upper servant. In this sense, while female servants are depicted as potential surrogate mothers who have a sense of duty and

[65] Stoneman, p.50.
[66] Gaskell, p.12.

affection, their strong sense of duty often leads them to manifest their patronising attitude, and they tend to be seen as the class of women who can cause a disturbance in the family.

It is true that their strong and heathy bodies have a potential for the model of ideal bodies for mothers, but it cannot be denied that they can be a disturbance, because their bodies are often associated with violence. Hester's physical power in protecting Rosamond exceeds the appropriate strength. She holds her tight until she fears she can do harm, and the scene could be seen as a site of violence. Their emotional and exaggerated actions also make them to be seen as a threat. Bridget is looked upon as a witch by the villagers because of her 'wild and savage' behaviour, such as can be seen in her frenzied praying with her arms outstretched, which frightens the boy who happens to witness it.[67] Her physical reaction when she is informed of Lucy's double also frightens the narrator:

> [T]hen, without another question or word, she threw herself on the ground with fearful vehemence, and clutched at the innocent daisies with convulsed hands.
>
> "Bone of my bone! flesh of my flesh! have I cursed thee—and art thou accursed?"
>
> So she moaned, as she lay prostrate in her great agony. I stood aghast at my own work. […] The fear grew on me lest she should die in her strife of body and soul […].[68]

While female servants exercise physical strength to protect daughters from the evil inheritance, their impulsive actions also threaten and frighten the family and society.

Ivan Kreilkamp, in his book that discusses the 'voice' of Gaskell's industrial fiction, argues that the dangerous and discordant voices of workers is operated in her

[67] Gaskell, p.83.
[68] Gaskell, p.85.

fiction with ‘salubrious language’ in order to redefine and control their voice and speech.[69] In his argument, he explains the relationships between the vulgar words that working-class people use, such as ‘curses’ and ‘oaths’, and their bodily reactions and behaviours. Vulgar speech has a direct influence on others in that it acts on their physical bodies, resulting in violence and obscenity. Kreikamp says:

> In its most destructive form, speech becomes an “oath,” language that departs so thoroughly from any realm of rational print culture as to act as violence. […] Gaskell depicts this language as at once inexpressive and *overly* expressive, over-embodied. Meaning has come unglued from the spoken language and affixed itself to gestures and somatic signs.[70]

The words terrify others, because the words themselves are vulgar enough, naming indiscreetly body parts and bodily effects that civilised society would find repulsive. Furthermore, their meaning is somehow released from the context to which it has been referred, and the uttered words focus on the named bodies only to signify their literal meaning, emerging as purely ‘somatic signs’. The speech of curse is threatening not only because it is vulgar but also because it works as a speech that is intended to affect the body.

The ‘curse’ that has been uttered personally by female servants in Gaskell’s ghostly stories works the same. Bridget is an interesting example, because she is a mother who fails in retrieving the body of her daughter by means of letters, but she is able to affect the body directly by her ‘speech’ of a cursing wish. Her words, ‘You shall live to see the creature you love best […] become a terror and a loathing to all’, are originally directed at Gisborne, who mercilessly kills her dog.[71] She wants revenge

[69] Ivan Kreilkamp, *Voice and the Victorian Storyteller* (Cambridge: Cambridge University Press, 2005), p.48.
[70] Kreilkamp, p.56.
[71] Gaskell, p.59.

on him so that the creature *he* loves best will go through the same fate, thus actually desiring for the very death of that creature. However, her curse ends up rebounding on herself when she realizes that it affects her granddaughter and that her own body needs to be sacrificed. The curse of Bridget shows how her words are detached from their original context and attach themselves to the targeted bodies, which are real flesh. The violence and vulgarity of 'speech' and its association with working-class people leads them to be the target of the social criticism.

Although the 'speech' of female servants can work negatively in the stories, some of them show that it can be a positive power. The 'curse' is the only powerful medium that can be effective for Bridget to condemn the sins of the father. Hester is the only one who can condemn the old patriarchal system that survives in the Furnivall family by means of her power of speech that is straightforwardly directed to them. Not only the 'speech' but also the 'body' of female servants can be a power as well as a threat. For example, their exaggerated actions and emotional behaviour can even be taken as their physical 'performance' for social manifestations that are adopted with a certain intention. Actually, female servants often show their exaggerated bodily reactions for some demonstrations. In 'Lois the Witch', there are many scenes where the female characters scream, including the native Indian servants and the girls who are taken care of by them. Their bodies are often thrown into convulsions, such can be seen in Prudence Hickson's body, which is shown being 'rigid as a log of wood, in the convulsive position of one who suffered from an epileptic fit'.[72] Although women and hysteria were associated in the nineteenth century, Deborah Wynne maintains that the hysteria represented in 'Lois the Witch' responds to the actual political manifestation happening in Ulster in 1859, where female revivalists reacted 'intentionally' in convulsion and stupor:

[72] Gaskell, p.204.

> The fact that hysteria manifested itself as a series of signs based on bodily performances also put its authenticity as a disease into question, and […] Gaskell […] presumed that hysterical symptoms were consciously deployed by women to serve their own ends.[73]

Wynne further argues that '[f]or Gaskell, hysteria is a strategy which has traditionally been used by women to engage in a power struggle, a way of resisting and wielding power'.[74] As can be seen in this example, women's bodies can 'perform' and exercise their potential power, only if they have enough physical strength. Their violent 'speech' and 'body' can be a threat to society, but their powerful effect cannot be ignored.

Female servants are treated as threatening beings in Gaskell's stories with their physical strength and their power of speech, but it should be noted that they can affect their power because they maintain their 'real' bodies in the stories, and this presence of the body is the very thing that is requested and desired for mothers and daughters. Through the bodies of female servants, Gaskell exposes the real aspects; sometimes their bodies can be violent, dangerous, and inappropriate, but on other occasions they can offer a practical means of caressing and protecting children. Some of the stories even provide an example in which their 'speech' can also be tender and affectionate like mothers', far from being the curse, at least when their bodies work properly and tenderly. Anna describes her maid's speech in 'The Grey Woman' as follows: when she is taken care of, Amante tends her with 'a quiet, measured voice', which is different form her usual 'dry and authoritative' voice.[75] Greeting this voice, Anna can be soon relaxed. Hence, the voice of female servants can soothe the children only if it

[73] Deborah Wynne, 'Hysteria Repeating Itself: Elizabeth Gaskell's *Lois the Witch*', *Women's Writing*, 12(2005), 85-97 (p.88).
[74] Wynne, p.91.
[75] Gaskell, p.316.

is controlled and ‘measured’; and such a voice as raised by a controlled body has a good effect on the other’s body.

Furthermore, female servants have maternal instincts as women. The motherly affection and generosity that they maintain in their hearts for children cannot be the element to offend the children, even though their behaviour sometimes appears to be too emotional and exaggerated. Their physical expression is the material evidence of their love, and even though it occasionally affects others violently, they can even risk their lives for the protection of the children. It can be said that the maternal instincts of female servants are endorsed by their ‘bodily existence’, which is confirmed and established in the stories. Their affectionate voices can heal the children because their real bodies are there. Particularly, their controlled bodies and voices are depicted positive for the ideal ‘motherhood’ in Gaskell’s stories.

Thus, female servants have important roles in the stories, not only because they are able to take care of daughters, but also because they can play a substitute role of ‘motherhood’; in some cases their bodies can offer an example of good coordination between mind and body. With their physical strength and manifestation, and with their disciplined minds, female servants can stand between the relationship between fathers and mothers. Hester’s physical effort to protect Rosamond from the past phantom is a direct manifestation of her love for Rosamond, and her weighing of the present rather than the past indeed prevents Rosamond from becoming prey to the phantom. From these points of view, it can be realised that what Gaskell seeks for in ‘motherhood’ lies in the redeeming and recovery of the body with its individual agency, which has been made invisible in society.

5. Materialistic ideas of mind and boy: self-regulation and coordination

Gaskell’s unique representation of the body and physicality of women and

mothers can be seen in its relationship to contemporary arguments on the ideas of mind and body. Unitarians at that time positively participated in the fields of science, and their ideas and values were incorporated into the contemporary science of physiology and neurology in the mid-nineteenth century. Some of those scientists surrounded Gaskell's family and relatives. Gaskell's association with Darwin is a well-known fact, and Louise Henson argues how she was particularly influenced by those scientists such as William Benjamin Carpenter and her cousin Henry Holland, in terms of their pathological ideas of wellness and illness of the human mind and body. Henson explains that, among these scientists, there was an idea that the volitional power of the will was necessary to subdue the emotional and irrational excitement of people that would lead to undisciplined behaviour and actions:

> [I]n a healthy state of mental equilibrium a directive volitional power presided over the spontaneous activities of the mind ensuring that the ideas of imagination were perceived with much less vivacity than the images derived from sensation. Henry Holland described this volitional power as the rational governance of the struggle 'between voluntary and involuntary acts—between the intellectual and automatic functions'. […] [William Carpenter also maintains that] [t]he exertion of volitional control was proportional to the greater sophistication of the organism, so that the 'automatic movements are found to be gradually subordinated to the Intelligence and Will, as we rise towards Man […].' […] The will, when fully developed, would regulate the automatic activity of the cerebrum, the course and succession of ideas, and the degree of emotional excitement.[76]

These ideas assume that the mind and body are separate fields, but they should be

[76] Henson, *Nineteenth-Century Contexts*, p.255. William Benjamin Carpenter is considered to be 'a key figure in the development of mental physiology during the second part of the nineteenth century', and he supported the idea of automatic mental action (Jenny Bourne Taylor and Sally Shuttleworth, 'Notes on Authors', in *Embodied Selves: An Anthology of Psychological Texts 1830-1890*, eds. by Jenny Bourne Taylor and Sally Shuttleworth (Oxford: Clarendon Press, 1998), pp.389-412 (p.393). Henry Holland is known to have been a physician to Queen Victoria, but he is also 'one of the most significant writers on mental science' (p.400)

coordinated in a harmonious way for the 'sophistication of the organism'; the body, which belongs to the realm of automatic reactions and sensations, can be governed by one's volitional will and intelligence, and the body as a whole can prevent excesses of emotion and imagination. Along with some other contemporary ideas, Gaskell supports this materialistic idea of mind and body; in the materialistic idea, 'a healthy state of mental equilibrium' is necessary for 'volitional power', which works for the complete regulation of 'the automatic activity of the cerebrum'. A harmonious circulation among the controlling mind, the will, and the automatic functions creates a wholesome frame of a human being. Furthermore, according to Henson's argument, Unitarians fundamentally believed in the will of the individual. Stoneman also maintains that 'Unitarians believe that every human being has the qualities—reason and love—for self-government and social responsibility'.[77] Each individual has a natural quality which can control the self, a 'volitional power' to regulate excessive emotions or impulses with a sensible and moral responsibility.

For Unitarians, the healthy frame of human beings is equivalent to the unification of mind and body under which the whole mechanism circulates in a harmonious and self-controlling way. The more you control and refine your mind, the healthier your body will be, and vice versa. This idea of mind and body makes a difference, for example, from the idea of the Brontës in which the unification of mind and body is more romantically conceived, such can be seen in the death of Helen Burns in *Jane Eyre*, which describes the idea that 'the fever burns away the sufferer's investment in the physical world, leaving behind a purified soul'.[78] The Brontës' family was involved with older conventions; Anne Brontë followed the ideas of traditional humoral medicine; Emily Brontë, as I have argued in chapter one, seems to have believed in the autonomy and strength of the body, where some kind of a system

[77] Stoneman, p.60.
[78] Janis McLarren Caldwell, 'Physical Health', p.338, 340.

of ‘life’ integrates the whole. For Emily Brontë, ‘volitional power’ makes the strong body, but it is not the intellectual activities of mind and reason that integrate the frame of organism. On the other hand, influenced by Unitarian ideas, Gaskell considers that a controlled mind and body are necessary for attaining balance and equilibrium of the whole frame of the organism, and each individual effort serves for moral responsibility in society.

Gaskell’s supernatural stories suggest such an ideal function of the body with some examples of controlled bodies of female servants who can play the role of surrogate mothers. Most bodies of female servants are emotional and display violent behaviour at times, but their strong bodies can be the model for the basis of forming an ideal body, especially an ideal body of a mother, and hence, of a woman. For ‘motherhood’, Gaskell also values natural emotions and affections, which can be expressed by strong and healthy bodies. Their spontaneous feelings serve for the children’s care, and their bodies can fight against imminent danger. Female servants can be substitutes because they can fight against the existent system of the patriarchal system, which tends to undervalue and undermine women’s bodies. Gaskell is an author who stands against authority; Stoneman says, ‘Gaskell returns so often to the abuse of authority that her work as a whole does constitute a challenge to patriarchy itself, which confers on one set of people the right to command, an on another the duty to obey.’[79] Instead of the fixed ideas and system of society, Gaskell attaches more importance to individual strength. As a Unitarian herself, she respects each person’s will and conviction, which should be effective in its alliance with the body. Most of the servants represented in Gaskell’s stories are good, honest, and righteous *by nature*, and these characteristics differ from other writers’ ghost stories, where servants are often cunning and depicted as ‘ghostly’ shadows that create some factors to frighten

[79] Stoneman, p.57.

people. From these viewpoints, spontaneous and affectionate reactions of female servants are important because they testify to the sound activities of the automatic functions of the body, which works more effectively and peacefully by strengthening the moral frame of mind. The presence of the body is much valued; children need their own healthy bodies, but they can only rely on their female servants without the real body of the mother. They seek the body which can bring their independence, separated from the evil inheritance of the spectral body of mothers and women.

6. Foregrounding the female body in the form of the dead and the living

Through the series of ghost and ghostly stories, Gaskell represents what crucially lacks in the notions of the wellbeing of the family in society. The lack is 'motherhood', and it is the presence of the body. Gaskell's stories are not about the 'ghosts' that belong to the realm of the dead. Her ghosts 'live' within this world to wait for the time of their 'presence' in society. One of the intriguing ways Gaskell represents ghostly things is that the 'ghost' is not only embodied with human figures but is almost human. The ghost here is not something like a shadow or an invisible apparition that is frightening and invading people from their alien and distant world. It represents something that is closer to people, and it is considered to be the 'body' of the mother, which has long been repressed and invisible in tradition. The history of civilisation which represses the woman's body forms the conventional system, and under this system, the body is always supposed to be annihilated. The legends and curses inherited by the family demonstrate the hidden history of betrayal, physical fighting, and murder in the family past, and they haunt the family. This means that these deeds are violent enough to have a physical effect on the body of an individual woman. Despite these damages, the returned ghosts revive with their bodies and display their potential power, and furthermore, the ideal bodies they seek to

materialise are also presented with the real and practical bodies of female servants.

The body is important in Gaskell's stories in that it should be healthy and strong enough to live a balanced life. What is significant is that Gaskell does not depict an individual mother but rather the 'absence' of mothers. As Thaden explains, by representing the daughter who has lost her mother, it will be clarified what the mother is for them, that is, a 'good' mother to be remembered: 'A good mother is naturally good […]. Naturally, such a good mother is easier to portray dead than alive, in retrospect rather than in the present, if only for the sake of plot.'[80] This chapter further attempts to demonstrate that Gaskell's representation would be more radical in that she actually stresses the need of physical existence of mothers and portrays such a body in the living world. The body is not represented realistically as the body which belongs to an individual, but the ideal body of a woman is represented through the contrast between the spectral body of daughters and the real body of female servants. Each daughter lives in the world with the aid of her female servant, and most of the servants are depicted as those who can act following their hearts and emotions and led by their sense of duty. Merging these two bodies of daughters and their companions, the ideal body is conceived. The body in need is morally good and healthy; it can protect the child's body from any danger, and, furthermore, it can protect the self from physical threats. This is the ideal body for mothers and women, and the body should claim its ground for one's self-identity.

What is unique in Gaskell's idea of body is that, although she recognises many aspects, she considers that it can work for a 'good' intention. The body is at the basis of self-identity, and it is completed with its coordination with the mind. The controlling mind and volitional power constitute a body that can work for maintaining and strengthening morality. As an educationalist and social reformer, she believes in

[80] Thaden, p.45.

good will and the natural emotions of human beings. Through the ‘good’ intentions of the body, the whole circulation within the organism works fine. However, as can be realised from the violence of the body and its repetition in the historical body, the ideal body is slow to emerge in real society. Gaskell attempts to represent the significance of the body in her fictional world, and she uses the supernatural mode for its revelation and manifestation. Women’s bodies figured in a realist mode tend to eliminate the significance of the body, and they are often used for the indication of existing social codes. Fallen women like Ruth or Lizzie Leigh are mothers, but they cannot be ‘mothers’ legally. They are depicted as powerful mothers who try to protect children and fight against society at the risk of their bodies, but ironically, the stories show that they fail in establishing a happy family with their children. Many aspects of the individual bodies of women are submerged in the imaginary realm of the text. Gaskell’s ghost and ghostly stories show women’s body as being spectral, but nevertheless they can restore their body in the form of the dead and the living. Gaskell is conscious of the Gothic mode that reveals the dark power of the unknown past, but she challenges it by depicting the spectral body in the living world, and she chooses the continuity and sustenance of the body that can always remain in the text. Thus, Gaskell’s literary adventure results in bringing her the success of a renowned writer of ghost stories as much as that of a social novelist.

Chapter 3

Ghosts as 'Shadows' in Mary Elizabeth Braddon's Ghost Stories

The number of ghost stories written by women writers increased significantly since the 1860s. Ghost stories proliferated not only in *All the Year Round*, which succeeded the framework narrative and anecdotal style of ghost stories that had been established by the publication of *Household Words* (in which most of Elizabeth Gaskell's ghostly stories I select in the second chapter are included), but also in other new types of magazines, such as *Once a Week*, *Temple Bar*, *The St. James's Magazine*, *Belgravia* and *The Argosy*. Among the women writers and editors who contributed to these rising magazines were sensation novelists such as Mary Elizabeth Braddon, Rhoda Broughton, and Ellen Wood. These sensation novelists were also considered to be popular ghost writers and played important roles in the production of ghost stories, but these roles have not yet been fully discussed.[1] The plot structures of sensation novels and the effects of giving a shock to the reader were certainly influential on the narratives of ghost stories. Furthermore, since literary ghosts often reflected the contemporary ideas of body, as I have argued in the previous chapters, it can be considered that the sensation fiction that had a particular interest in its effect on one's body had a certain effect on the representation of ghosts, too. In sensation novels, female bodies are often the object of one's observation, which is to be explained in detail in this chapter.

Among some well-known sensation novelists, I consider that Mary Elizabeth

[1] For example, Vanessa Dickerson explains that supernatural stories after the 1850s share the scenes and motifs of sensational novels, and she points to the important fact that supernatural stories adopted some of the sensationalism in the 1870s and 1880s, after 'the sensation novel as a distinct genre' passed away; she says '[i]f the sensation novel had worked as an emetic, the supernatural story had the effect of a slower, but steadier tonic' (p.136). I agree that ghost stories are influenced by the sensationalism, but their ghosts do not always follow the sensational mode as expected. As for recent criticism, some arguments are made that ghost stories influenced the plot making of sensation novels; Brittany Roberts analyses some of the representative sensation novels in terms of 'a ghost story paradigm' (p.60, p.62).

Braddon is one of the foremost in creating a large number of types and patterns of ghost apparition, which actually contribute to presenting her conception of the body in various ways. It is interesting to examine how Braddon makes use of her ghost stories not only to entertain readers, but also to explore some aspects of bodily matters. The female body is certainly the focus in her ghost narratives as well, but it rather reflects the dark and gloomy atmosphere of the ghostly and visionary world, taking itself to points of unhealthiness, unfathomableness, and invisibility. Paradoxically, this leads to the idea of preserving the 'sacredness' of the body as something that should have belonged to something private related to an individual. The body is now deeply related to one's emotion and feelings, and this issue will be argued in this chapter.

Before I examine Braddon's ghosts in detail, I will first point out in this introductory part one important feature, which illustrates a shift in the ghost representation that happened, I consider, around the 1860s. I will first explore this feature in the light of her involvement in the print culture as a professional writer. I also compare it with the fictional ghosts of Brontë and Gaskell so that it can be clearly identified as a mark of a certain change in the trends of literary production of ghosts.

A dangerous threat to the body, which is one of the characteristics of the sensation fiction, is less evident in Braddon's ghost stories; the real threat of physical violence is not much involved in her ghost stories, as might have been expected from a writer concerned about and renowned for creating sensational frisson. It is true that crimes and murders are often the source of ghost appearances in her stories; however, it seems that the sense of horror and sensation do not lie in the frightening moments of the revelation of ghosts, but more in the psychic fear that is caused from the conventional plots that are structured by the themes of cursing and avenging. The apparition or revelation itself is rather quiet and mild, sometimes sentimental or even funny, rather than shocking. This reveals an interesting contrast, for example, to the

terrifying, full-embodied ghost or the suffering body of a spectre represented by the writers of the generation previous to Braddon, which are discussed in detail in chapters one and two. Emily Brontë creates a bodily ghost that seems to be 'alive' with its exuberant blood, while Gaskell shockingly reveals the truth of a victimised female body that keeps haunting women in patriarchal society. Braddon's ghosts are different from these types, and it can be further argued that her works trigger a new move and change in mid-Victorian ghost representation.

Braddon was not only an established literary figure among sensational novelists ranked with Wilkie Collins, but she was also one of the leading figures among the female editors of several periodicals. Kate Krueger regards Braddon as one of the new professionals who made use of the 'discursive power' of periodicals and, in releasing her new fiction, preferred their less restrained form of media over novels that were, at the time, under 'the rigid censorship of the circulating libraries', and under 'the formal constraints of the three-volume novel'.[2] Krueger argues that modern 'short stories' developed and flourished through the medium of the Victorian periodical, whose serial structure had 'consistently offered an outlet for both social commentary and aesthetic experimentation' to their writers.[3] She sees Braddon's ghost stories as good examples that offer 'a case study of the ideological rupture that can occur within the venue of the periodical', particularly regarding Victorian home and marriage: 'she[Braddon] took advantage of the periodical's relative freedom to advance controversial ideas under the veil of sensational and supernatural fiction'.[4] Eve Lynch points out a similar viewpoint, arguing that one of the roles of Braddon's ghost stories is that of giving voice to the rise of social conscience and reform, such as the voice for

[2] Kate Krueger, *British Women Writers and the Short Story, 1850-1930: Reclaiming Social Space* (New York: Palgrave Macmillan, 2014), p.10.
[3] Krueger, p.11.
[4] Krueger, p.11.

'what is being suppressed socially or repressed psychologically in Victorian society'.[5] By taking advantage of the popularity of periodical literature, Braddon made her own social and aesthetic challenge, one which certainly included an exploration on how the forms of ghosts can be created appropriately and effectively in the periodical format, which was already accepted and consumed by many middle-class readers through a series of ghost stories circulated by *Household Words* and *All the Year Round*.

On one hand, it can be said that the moral significance found in scenes of ghosts' appearances in the previous periodicals were replaced by social meanings in Braddon's ghost stories. However, despite the implications of these social meanings, it appears that Braddon takes a different and milder step when she highlights particular aspects of a ghost's body. This is probably because of the prevalence of immoral and controversial images of female bodies represented in her sensation novels.[6] Victorian ghost stories of the 1860-70s were not totally exempt from criticism as social threats because it was a common practice that 'ghost story writers exploited the publishing networks of sensation fiction'.[7] On the other hand, contemporary critics viewed sensation fictions as 'more inherently dangerous to the social order' than ghost stories, because sensation fictions took a mode of realism, and they considered that 'a supernatural threat […] was a benign one'.[8] The mild and round acceptance of ghost stories in the mid-Victorian period is indeed a fact that should be noticed, and I consider that Braddon sought a new way of representing ghosts in short stories in periodicals; they were published not only for the purpose of providing materials for

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[5] Lynch, Eve M., 'Spectral Politics: the Victorian Ghost Story and the Domestic Servant', in *The Victorian Supernatural*, eds. by Nicola Bown, Carloyn Burdett and Pamela Thurschwell (Cambridge: Cambridge University Press, 2004), pp.67-86 (p.74).

[6] It is well known that Margaret Oliphant condemned Braddon's female characters who often became wild with love and sensual passion. Oliphant's implication of the fact that these characters 'had their origin in scandalous French novels' and that the heroines of penny dreadfuls were 'imported into the middle-class home' came to be the grounds for other reviewers of sensation novels in general (Deborah Wynne, 'Critical Responses to Sensation' in *A Companion to Sensation Fiction*, ed. by Pamela K. Gilbert (Chichester: Blackwell Publishing, 2011), pp.389-400 (p.391).

[7] Krueger, pp.66-67.

[8] Krueger, p. 67.

entertainment but also to reveal a concern with the body, which would be displayed and accepted without causing a sensation among the reader. This 'mild' acceptance of ghosts then enabled readers to approach the important social issue of real bodies.

One of the major differences from the ghost representations in the works of Brontë and Gaskell lies in the degrees of significance of the body; in other words, in the ghost's capacity of manifestation and signification of its own body. It is true that some of the ghost stories published in the 1850s already employed crimes, secrecy, and mystery for the creation of horror, as can be typically found in Gaskell's supernatural stories, and this device certainly paved the way for the production of a new genre of the sensationalism, but I also consider that the ghost stories of the previous generation were more conscious of the Gothic conventions for their challenges. Following the Gothic mode, the horror was intensified and testified to by the fantastic appearance of a visualised body, or a sudden transformation into the 'bodily ghost'. Moreover, ghosts in *Wuthering Heights* and Gaskell's stories restore their own bodies as a vampiric child or a victimised mother, and this embodiment of a human body is a new approach to the creation of a ghost. Catherine's ghost is not only the revival of her dead body, but also a reproduction of the body that regains more power and energy than her original body had. The ghost returns as a child's body with its enlivened status, which shares the ghost apparition in Gaskell's 'The Old Nurse's Story'. These ghosts also intend to speak to or entice the witnesses across the boundary to reclaim their bodies, and they reproduce their bodies on earth, gaining the power to manifest themselves by their physical existence, and not by their symbolical existence. In other words, their dramatic, often violent, revelations of the body externalise a strong desire to be known to others and acknowledged by their witnesses.

This material embodiment is also influenced by the contemporary knowledge of the human body that reflected the new turn of positivistic science, presenting itself

as an object that could be explored from materialistic views. However, Braddon's ghosts neither follow the characteristics of the previous generation nor intensify the power and strength of their bodies. Their existence is much like a haunting 'shadow'. In Braddon's stories, a ghost often appears in the prosaic environment of everyday life, such as at the hearth and the centre of a home, while the 'bodily ghost' originates somewhere out of the boundary, coming away from the past, distanced and estranged from its witnesses in both space and time, thus becoming the threatening 'other'. Instead, Braddon's ghosts hover around the people who originally had close and familiar relationships with them, and they tend to need urgent and direct communications with them. This difference is certainly crucial to the representation of the ghost's body and the conception of the body itself, which can be seen as demonstrating a certain shift into a new idea brought by the contemporary public interest in body and mind.

Hence, this chapter aims to indicate that Braddon has a particular interest in the idea of one's body as an emotional entity, which is presented through various representations of the bodies of ghosts. The chapter consists of two parts: the first part provides close analysis of Braddon's ghost stories, which are grouped in chronological order, and the second part studies Braddon's early works of the sensation fiction with an intention to demonstrate and testify to the idea of an emotional body.

I. The Haunting Body and the Body Haunted in Braddon's Ghost Stories

1. Braddon's ghost stories from the 1860s to the end of the century

Braddon wrote many ghost stories, including supernatural tales and accounts. For my argument, I refer to the anthology of Braddon's ghost stories edited by Richard Dalby, and I divide the stories roughly into three groups following the chronological

order in which they were produced, since I consider that a certain similarity can be found among the works in each stage, in terms of narrative subjects and some of the particular features of ghosts' representations related to the subjects. The first group is a body of her earlier works produced in the 1860s, starting with 'The Cold Embrace' (1860), a well-known tale and her first ghost fiction published before a series of her sensation novels. This group also includes other works that were written just before her mental breakdown during the year 1869. Her works in this period, particularly the earliest ones, assume the archaic Gothic style, locating the scenes on the Continent (in Germany, France, and Italy) and introducing some typical Gothic devices to create a sense of suspense and horror, such as female incarceration in a château; she also uses conventional devices to create a romantic mood of love and passion, for example, through a duel scene between men, or a sad but picturesque scene of the countryside wherein a young girl is about to throw herself into the water after her heartbreak. Furthermore, she carefully selects and uses some poetic and archaic words, possibly to enhance the Gothic and romantic atmosphere. The distinctive feelings of the characters in these works are hidden passion and remorse brought on by their romantic relationships.

The 1860s was an important period for Braddon, as this was the decade during which her reputation as a writer was, by and large, established. She published *Lady Audley's Secret* in 1862 and *Aurora Floyd* in 1863 (after being first serialised), and became one of the exponents of the sensational novel, while at the same time she was harshly criticised for depicting the improper behaviour of her female characters, for describing the 'intense appreciation of flesh and blood' and the 'eagerness of physical sensation' as 'the natural sentiment of English girls'.[9] She further became the target of intense moral outrage, because of her liaison with John Maxwell. They began living

[9] Margaret Oliphant, 'Novels', *Blackwood's Edinburgh Magazine*, 102 (1867), 257-275 (p.259).

together in 1861 and had six children, all of them born by the year 1870.[10] Her reputation was established during the first half of the 1860s, but what is especially interesting to note is that a series of her ghost stories were published after this intense and busy period. She started to write ghost stories successively from 1867, probably because she became an editor of *Belgravia* in 1866, which allowed her means to increase her own contributions to the magazine.[11] Moreover, her experience of losing several family members could be the source of her ghostly imagination. She fell into a depression in 1866, when her first son died, and again in 1868, when her mother died and she herself had a difficult time of being in the last stages of pregnancy.[12] She wrote no novels or stories for a year, but as soon as she resumed her writing and publishing in 1870, she continuously published her ghost fiction.[13]

The second group of Braddon's works are those produced in the 1870s (for my argument I define the period from 1871 to 1880) after she recovers from her bouts of depression. The works of this period include some of her finest ghost stories; she employs sophisticated plots and methods for telling the stories, and they are imbued with the fine essence of entertainment, as can be seen in 'The Shadow in the Corner' (1879) and 'The Face in the Glass' (1880). These stories show Braddon's interest in a wide range of human relationships, such as those of a married couple or a family, between master and servant. Subtle descriptions of these relationships help to reveal some of the social issues that could have been discussed in the discursive spaces of the periodicals at the time. Realist and social modes, rather than the Gothic and the romantic, support the supernatural narratives of this period. While these stories enhance the psychological effects that the witnessed ghosts could have on the

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[10] Anne-Marie Beller, *Mary Elizabeth Braddon: A Companion to the Mystery Fiction* (Jefferson: McFarland & Company, 2012), pp.10-11.
[11] Richard Dalby, 'Introduction', in *The Cold Embrace and Other Ghost Stories*, ed. by Richard Dalby (Ashcroft: Ash-Tree Press, 2000), pp.ix-xxii(p.xiv).
[12] Beller, p.10.
[13] Dalby, p.xiv.

characters, some unresolved residues of passion and emotion are also left with the ghosts. I will argue that these stories also feature some aspects that set them apart from her ghost stories of the 1860s, particularly in terms of the ghosts' ability to communicate with the living.

Finally, some of Braddon's later works, those that came out around the end of the century, feature frequent descriptions of strange dreamy, or visionary images; these belong to Braddon's third group of works and reveal a pointed awareness of coming death. For my argument, the first part of this chapter particularly focuses on her works of the 1860s and the 1870s and provides textual analysis of the stories I select from each period. The third group of her works will be argued in the second part.

From the beginning of Braddon's earlier works, ghosts are depicted as neither shocking creatures, nor terrifying ones that attack people with their conspicuous, physical power. These ghosts do not manifest their 'bodily' existences; they are more like 'shadows' that follow the target from behind and never cause a fatal wound. Her first two ghost stories, 'The Cold Embrace' and 'Eveline's Visitant' (1867), provide good models and prototypes of this 'shadowy' ghost. The basic idea and conception of the ghost underlying these models were kept and reused throughout her other ghost stories, although their form and means of appearance certainly showed many variations.

2. Braddon's ghost stories of the 1860s: ghosts as 'shadows'

2.1 'The Cold Embrace' and 'Eveline's Visitant'

'The Cold Embrace' is the story of a young artist who deserts his betrothed. The fiancée commits suicide out of despair and then keeps haunting the artist, driving him mad and leading him to die in his seeming madness. The ghost is invisible to him, because this haunting lover returns suddenly, by way of clinging to him from behind,

with her ‘cold embrace’. He turns around and looks behind him, but he is unable to see the ghost’s whole figure. There is no evidence of its physicality at all; ‘there are only two shadows, his own and his dog’s’.[14] He can only sense the ‘cold arms round his neck’, whose hands are clasped to his chest.[15] These arms are cold and palpable, without any movement of will or action of infliction. The ghost here is something that the haunted can only sense by its material touch and the feel of its weight. Furthermore, the ghost’s presence is verified by the token ring it wears, which the haunted cannot see but can feel. He can recognize it, since it used to belong to his mother; ‘If he were to become blind tomorrow, he could select it from amongst a thousand by the touch alone.’[16] The ring, which shapes a golden serpent with its tail in its mouth, thereby symbolizing both holding and eternity, works as a metonym of the haunting ‘embrace’. This means that the ring on the hand proves the reality of the whole ‘embrace’ of the body, the palpable entity; the ghost is invisible but is still an object, because its material part is present with some shape and weight that can be detected.

This kind of ‘invisibility’ of the ghost with its shadowy but material traces entails a foregrounding of the bodily conditions of the haunted person, or some delicate depictions of the heightened sense of the body of the witness. The young man in ‘The Cold Embrace’ has a particular sensitivity to physical touch and feel, which can be interpreted as an advantage of his gifted talent as an artist, an extended ability to perceive things more delicately than others. For example, when he finds the drowned body of a woman and sketches it, he shows his ability to frame an object from a momentary vision: ‘[h]e sees, as in one glance, while he draws one breath, the rigid features—the *marble* arms—the hands *crossed* on the cold bosom; and, on the

[14] Mary Elizabeth Braddon, *The Cold Embrace and Other Ghost Stories*, ed. by Richard Dalby (Ashcroft: Ash-Tree Press, 2000), p.7.
[15] Braddon, *The Cold Embrace*, p.7.
[16] Braddon, *The Cold Embrace*, p.3.

third finger of the left hand, the *ring* which had been his mother's'.[17] He is instantly able to detect the marble-like white arms, the crossed hands, and the ring, all of which the ghost later realises and materialises along with their palpable coldness and metallic touch. When he feels the ghost by himself, he can identify it with the physical object, that is, the whole body of his deserted fiancée, because he is able to remember exactly what he has seen and touched because of his heightened sensibility. His senses are the source to verify the ghost's existence. In this way, the invisible ghost and the physical senses of the haunted are interrelated, and the ghost appears with material evidence that assures the witness of its physical sense. The ghost's existence relies more on empirical probability than on the strange idiosyncrasy of the ghost's 'bodiliness'.

It would also be reasonable to think that, in order to persuade readers of the ghost's existence despite its 'invisibility', the body of the haunted person should be noted instead. Hence, a certain alteration in bodily conditions and physical sensibility on the part of the witness is often involved in Braddon's stories, and it appears in a way that renders the health of the haunted suddenly weak or their physical perceptions strangely acute, as can be seen in the story of 'Eveline's Visitant'. In 'Eveline's Visitant', Eveline seems to keep witnessing the ghostly existence of her husband's rival, whom he killed because of a quarrel in their youth. She says she sees the 'ghost' every day and, after several days pass, her eyes grow 'wan and dim', where they 'had once been brilliant as the jewels she wore in her hair'.[18] It appears that seeing the ghost has a peculiar influence on her body, and especially on her visual perception, which leads not only to the imbalance of her mental state but also to the condition where her sight exceeds all the other faculties. She confesses to her husband, 'He [the ghost] plucked all old familiar joys out of my heart, and left in it but one weird,

[17] Braddon, *The Cold Embrace*, p.6. Italics mine.
[18] Braddon, *The Cold Embrace*, p.16.

unholy pleasure—the delight of his presence. For a year I have lived but to *see* him.'[19] Her 'pleasure' derives from her continuous sight of the ghost, which is the only testimony to its presence. Her husband cannot see its form himself: 'To my eyes that fatal *shadow* never revealed itself'.[20] He can only name the phantom as a shapeless 'shadow', although what Eveline sees is precisely the figure of a man who wears some peculiar, old-fashioned costume and has an injury on his face, 'a crimson scar'.[21]

In this story, it is also notable that there is a twisted relationship between the haunting and the haunted. The haunting man does not haunt the man of his target, his murderer, in revenge, even though he proclaims at his death that it is his will to haunt his own murderer. This contradiction is resolved because Eveline, who stands between the ghost and the murderer (that is, her husband), works as a sensory substitute for her husband, to whom the ghost is totally 'invisible'. The husband might only be psychologically and indirectly followed by the 'shadow' of the dead, but the actual ghost is there, haunting his wife. Only through Eveline's power of sight can the ghost reveal itself as a whole figure, and her intensified physical functions demonstrate the probability of its existence as an object to be felt and perceived. As these two stories typically show, Braddon's ghosts are characterised by their 'invisibility'; no one but the haunted can prove their appearance, and although no other people can attest to their existence, their materiality is proved in particular ways.

A 'ghost' is referred to as a 'shadow' in most of Braddon's ghost stories after 'The Cold Embrace' and 'Eveline's Visitant'. The term can be the conventional use for referring to a phantom and vision, and is also reminiscent of Biblical phraseology; however, since the word can also mean a 'trace', 'darkness', 'semblance', and 'follower', it can be argued that Braddon's use of the word 'shadow' is crucial for

[19] Braddon, *The Cold Embrace*, p.19. Italics mine
[20] Braddon, *The Cold Embrace*, p.18. Italics mine.
[21] Braddon, *The Cold Embrace*, p.17.

indicating and representing her own image and concept of a ‘ghost’. The ghost as a ‘shadow’ is also differentiated from one that is embodied. A ‘shadow’ neither indicates a carnal embodiment nor reveals itself as a kind of goblin or fairy as may be found in old supernatural and folk tales; neither it is different from the eternal spirit of the dead. I would argue that Braddon’s ghost as a ‘shadow’ is something that belongs to a person, sustaining the original meaning of the word, and it necessarily stands by the body of the haunted; in other words, it is the existence that reveals a very personal or intimate relationship between the haunted and the haunting, whether the relationship is one of lovers, partners, or even that between a murder victim and a murderer. This ‘shadow’ also presents itself as an invisible trace that cannot be seen by some others or outsiders; by contrast, it intimates to the haunted that there is an object to be perceived, and its verification relies on the heightened sensibility or physical sensations of the haunted, which can mostly work between the subjects that used to have close relationships on earth. Analysing the ghostly apparitions in ‘The Cold Embrace’ and ‘Eveline’s Visitant’ reveals the basic idea of the ghost as a ‘shadow’, which can also be found in her later ghost stories. Both of these stories particularly represent in an elaborate way the material or physical substitute of the shadowy existence as a medium, such as the token ring and Eveline’s sensory reception, thus making the ghostly existence more probable and effectual in the fictitious reality of the stories.

2.2 Private connections between ghosts and their witnesses

The ghost as a ‘shadow’ is thus something that follows people around related to a personal matter, or rather an ‘interpersonal’ matter, between the haunting and the haunted, and it cannot be ignored like a total other or severed. This can also be explained from another point of view by noticing how Braddon’s stories unfold using similar patterns and plot progression. Like sensation novels, her ghost stories are most

often based on crimes, adultery, and mysteries, and the revelation of the close relationship between the haunting ghost and the haunted person is paralleled by the disclosure of an implicit relationship potentially lying between the murderer and the murdered, or the criminal and the detective, in effect, the pursued and the pursuing. However, what is revealed as the 'close' relationship is not always rooted in the dark motives of personal revenge, or some dutiful act of chasing and stalking; what is often the case is that the ghost is there for the sake of its witness; it often appears because of the haunted person, not for its own sake. For example, the apparition may play an important role in the solution and elucidation of a mystery's plot; a dead person suddenly appears in front of his or her family members or friends to hint at something so that they can unravel the hidden mystery. In another case, an apparition encourages the awakening or recognition to something buried in society or the mind; for instance, a dead person with marks of injuries or a gloomy expression confronts his or her murderer or an adulterer, not only to accuse a culprit and divulge a crime, but also to remind the living person of something lying at the heart, such as conscience, tenderness, and grief.

A sad and pitiful victim of a murder is the dominant stereotype among Braddon's ghosts, and these ghosts are easily identified as particular individuals; their existence does not belong to the realm of the unknown and uncanny. The relationship between the haunting ghost and the haunted person is overt, so the horror is found not in the sudden apparition; the reader can mostly predict when or where the ghost will appear from the hints provided in the text. Furthermore, more often than not, some proof can been found in the text to show that there is a hidden link between the ghost and its witness, one that is not only about their social acquaintance or rivalry on earth, but which may reveal some other delicate relationship that could not be exposed while they were both living. The link can be something very private and secret, but

nonetheless it can be communicable, perceivable, and transferable between them. The ghost is the 'other', yet it is also a kind of a 'double' of the self whose innermost privacy, the heart of the emotional realm, is created or affirmed because of that other. Braddon's early stories exemplify this interest in the emotional link, and she focuses on deep emotions, particularly the sense of guilt. In 'The Cold Embrace', the reader understands how much the artist suffers a bitter sense of remorse over the loss of his lover, but it is not explicitly manifested by his speech or behaviour. The narrator, on the contrary, gives a totally opposite account of his mind: '[H]e is a genius and metaphysician—grief, true grief, is not for such as he. His first thought is flight—flight anywhere out of that accursed city […] anyway away from remorse—anywhere to forget'.[22] However, the reader can sense that he is followed by his own sense of guilt and that the tangible existence of the ghost equals the weight of his mental burden. The artist never admits the pang of conscience in his heart, and he is unable to identify it as such, but the ghost of his deserted lover allows him to feel that something is there in his relationship to his lover that is a tangible yet unrecognised burden on him and his body.

In 'Eveline's Visitant' too, the murderer feels guilty and tries to forget about his own action, but he never confesses his thought. His sensory substitute, Eveline, has to suffer from her own guilt instead because she feels so attracted to the visionary figure every time she sees him. On behalf of her husband, she admits this by saying, 'before I die, I would fain reveal my *sin* to you'.[23] Krueger discusses this story in terms of its violation of the Victorian ideals of domesticity and marital fidelity and points out that 'Eveline's penitence underscores the depth of this violation', particularly because the story describes her status as an embodiment of coverture and precarious result of its status: 'If, according to the doctrine of coverture, Eveline has

[22] Braddon, *The Cold Embrace*, p.6.
[23] Braddon, *The Cold Embrace*, p.18. Italics mine.

become a part of her husband, she is made a vulnerable target who must suffer for her husband's failures and indiscretions.'[24] Eveline has to be conscious of the sin and suffer from it, instead of her husband, because her body is a part of her husband's; and yet, it is this awareness and manifestation of penitence brought by her physical perceptions of the ghost that testify to the weight and entity of the burden that her husband continues to bear.

Another ghost story from Braddon's works of the 1860s, 'Sir Philip's Wooing' (1869), was published about ten years after the publication of her first ghost story. It is a typical story of a woman's sin and penitence that becomes explicit when she falls into the temptation of a man who schemes for adultery. In this story, Mrs Constance Mardyke is pursued by Sir Philip, who plans to kill her husband for winning her and her property. A sense of guilt and her passionate love both mingle in Constance's mind, and she is thrown into confusion. As she starts to read a love letter from Sir Philip, she sees the ghostly figure of her husband in a mirror:

> She looked up suddenly, clutching the guilty letter to her breast, and in a mirror opposite the open door she saw the reflection of her husband's face. He was standing on the threshold. […] She hurried to the landing place outside the door, but there was no living creature there. The thing which she had seen was a *shadow*.[25]

She then faints, 'believing it an emanation of her own guilty mind'.[26] 'The Scene-Painter's Wife' (1869) is another story with a similar theme. A young attractive wife is tempted to run away with another man, but sees her husband's ghost while performing with a tiger on a circus stage.

'John Granger' (1870) is not a story of a woman's sin and guilty feelings, but it

[24] Krueger, p.75-76.
[25] Braddon, *The Cold Embrace*, p.47-48. Italic mine.
[26] Braddon, *The Cold Embrace*, p.48.

also shows a woman's deep regret and persistent concern lead to the solution of a crime. Susan Lorton declines her dear friend John's proposal because she loves another young man, but instead they promise always to be 'friends at a distance', which means that John decides to go to America after all of his plans fail in the end.[27] Susy is shocked to hear his decision and feels sad. Even on the eve of her wedding day, 'her heart had turned a little regretfully towards absent John Granger'.[28] After some time passes, Susy almost forgets about him, partly because of the false information she receives telling her that John is living a good life in America, but one day she sees John's ghostly figure in her home. He has actually been murdered by his evil friend. Without knowing of this fatal event, Susy begins to hope for contact with John, spurred on by her intensified regret and care for him. This personal and emotional connection between them underlies the principal plot of the murder mystery, and it is this connection that works to drive for the solution of the crime. John's murderer is found in the end, and the mystery is solved. Furthermore, this 'closeness' between Susy and John appears to be something that even goes beyond physical distance. When Susy sees the ghost and tries to speak, it seems that she can easily bridge the distance between them: 'it was hardly so appalling a thing to see him there that she need have felt what she did. England is not so far from America that a man may not cross the sea and drop in upon his friends unexpectedly'.[29] John's ghost is not a frightening object for Susy, because she feels him so 'close' to her, and because he has once told her that he would come back someday and take his seat beside her hearth. Now he has 'literally' followed his words; he has once said: '[p]erhaps when a good many years have gone […], and when your children are beginning to grow up, I may come back and take my seat beside your hearth'.[30] Their bond stays 'private', in the

[27] Braddon, *The Cold Embrace*, p.57.
[28] Braddon, *The Cold Embrace*, p.63.
[29] Braddon, *The Cold Embrace*, p.66.
[30] Braddon, *The Cold Embrace*, p.57.

sense that they are not verbalised, kept secret as a remainder of John's vain hope and Susy's continuing regret. By overcoming their physical distance, the ghost approaches Susy's heart, and it is revealed that John has always been very 'close' to her heart. These 'private' bonds can also be understood in terms of the site where John's ghost appears, that is, 'beside her hearth', which signifies the very closeness to the centre of her body, since the hearth typically represents the Victorian domestic and familial space. The hidden connection founded on their deep emotion is thus demonstrated by the relationship between the haunting ghost and its witness.

These stories show that a deep emotion usually exists between the haunting ghost and the haunted person, and that their 'bonds' depend on something that would not require verbal or visually explicit expressions. The original relationships between the subjects on earth are based on love and hate, as is evident from their relationships as friends, a married couple, and the engaged, or from their rivalry in a duel; however, the returning dead do not come back to seek their own love or hate. Although these ghosts haunt and chase the targets persistently, and with some apparent intentions, they do not move to retrieve the objects they have lost. They emerge for the sake of the other with whom they were in a relationship and then turn that relationship into something secret and personal.

2.3 'Shadows' evoking deep and secret emotions

As these stories demonstrate, most of the characters do not recognise their feelings of guilt, regret, or anxiety while leading their ordinary lives. Some of them simply try to forget what has happened and drive these feelings from their minds; others are still young and immature, so they cannot be conscious of these feelings, or they are only now awakening to them. Hence, the haunting 'shadows' most often create a chance of the manifestation of these unawaken feelings; in a sense, because of

their return in the ‘shadows’, those who confront them can intensify and identify their private feelings. The ‘shadows’ recall the living people’s emotions. The moments of their appearances are often those times when the haunted person need some sign to look into him or herself and find their innermost feelings. The feelings awakened by the dead, which may include a deep sense of remorse or secret affection, constitute the entirety of the emotional experience of the living.

As for the bodies of these ghosts, they apparently retain the human figures, but act and follow others like ‘shadows’. The ‘shadow’, to be exact, is a form of ‘reflection’, in that the figure can only be felt through one’s heightened and delicate sensibilities; the apparition is not a dead figure itself that can be touched as a whole corporeality, nor is the figure of a revenant who attempts to signify or designate a particular object with its articulated speech and words. When the ghost comes back, it does not reclaim its own body; rather, it reaffirms and rebuilds the personal relationship. The dead come back close to the living person’s heart, regaining a much closer relationship than they had on earth.

With the above in mind, it can be said that Braddon’s ghosts show themselves to have a kind of ‘communion’ with the witnesses whose physical senses are demanded, and this communication not only manifests the practical matter of finding a murderer or an adulterer, but also for making them aware of the hidden feelings lurking somewhere amid the relationships, or within the mind of the witnesses. In this sense, the ‘shadow’ is not exactly a ‘double’ of the unconscious self; it does not exist to reveal some submerged or repressed desire of the individual, but it is there to recall and indicate some deep and secret emotions experienced in the past between two individuals, and these emotions can be felt through the perceptions and physical functions of the living people.

3. Braddon's ghost stories of the 1870s: failure in emotional communications

3.1 'The Face in the Glass'

The representation of ghosts as 'shadows' develops in her later works with more creativity and complexity. During the one-year break from her writing in 1869, she suffered from serious mental breakdown, was distressed by unsettling dreams and was 'surrounded by shadows', according to a letter she wrote to Bulwer-Lytton.[31] After this break Braddon resumed writing with the production of more ghost stories that present many variations of the 'shadow'; in particular, she presents them using 'mirrors' in her works. Furthermore, it is important to note that, when compared to her earlier works, Braddon seems to focus on more personal feelings, or subconscious feelings, that are increasingly thickly veiled and difficult to identify as particular feelings or desires. The relationship between the ghost and its witness is not so emotionally communicable as the 'close' relationship suggested in her earlier works. The distance, or 'dis-communication', leads to the solitude of the haunted in the family or society and causes a retreat of their emotion. While the secrecy and privacy are preserved, these feelings and emotions seem to affect and impair the body, and the ghost often has a negative effect on the haunted, rather than illuminating something to bring about a solution or realisation. I will study this ghost representation by looking into the relationships between the 'shadow' and the mirror in Braddon's later works, those written or published in the 1870s.

Braddon often uses a mirror to reflect the ghost's body or its shadowy figure, which is effective not only to heighten perceptions in the characters but also to embody the notion of the 'shadow' of a ghost. A mirror is there to show the

[31] Dalby, p.xiv. While Braddon was suffering a nervous breakdown and fell into depression in 1869, she had some strange dreams and visions; for example, in one of her dreams, she met her dead uncle who emerged from a ship. During her illness, she seems to have felt wild imaginations running through her head: 'when that unreal world faded the actual world seemed strangely dull & empty and my own brain utterly emptied out' (Jennifer Carnell, *The Literary Lives of Mary Elizabeth Braddon: A Study of Her Life and Work* (Hastings: The Sensation Press, 2000), p.181).

'reflection' of the ghost on behalf of its real figure, as can be seen in the quoted example of the story 'Sir Philip's Wooing', where the ghost can only be seen through its reflection in a mirror. The ghost is not a corporeal figure, but its 'material' existence is theoretically probable by way of the physical act of seeing through the mirror. Among Braddon's works using the device of a mirror, 'The Face in the Glass' fully exploits the mirror function, both for its typical use of the 'reflection' and for its capture of the 'body' in its frame. In this story, a 'looking-glass' is said to foretell the death of a family member; a housekeeper says:

> […] in that room has lain dead many members of the Monroe family […] and you know that as sure as you go into that room, so sure will you see reflected in the glass the face of any member of the family who has to die before the year is out.[32]

One of the family members, Hugh Monroe, sees a reflection of the face of his wife, Ruth Monroe, when he goes into the haunted room with her. It turns out later that this 'reflection' in the mirror is Ruth's 'ghost', which indicates that she is doomed to death. The face in the mirror can be regarded as one of the types of 'shadow' that Braddon develops in her works, since the original figure of the ghost is 'invisible' to Hugh in that what he sees is only its 'reflection'. Ruth, who is supposed to be the original of the reflected figure, is not standing where she should be reflected in the looking-glass, and so the figure is not the reflection of her real self. On the other hand, as the reader later learns, the ghost in the mirror itself has its own body and it attempts to manifest itself before Hugh in a manner that will be explained in the following.

This face in the mirror fills Hugh with anxiety and causes him emotional disturbance. The next day, Hugh goes to the home of Ruth's sister, who has just died.

[32] Braddon, *The Cold Embrace*, p.152.

While he stays there, he again sees Ruth's face in the mirror, though she is supposed to be at home:

> the eyes […] seemed to look in an imploring and appealing manner into his own, as if urging some action upon him. Only the face was to be seen, as if the head were cut off the neck, or as if the head and body were enveloped in a grey fog [….].[33]

The next morning, in the same house, he sees the face again, but '[t]his time more of the figure became visible as he looked, and as he stared helplessly into the eyes before him, a hand was raised'.[34] Eventually, that same day as he is talking with his brother, Edgar, a door suddenly opens and 'a grey thin figure' of what seems to be Ruth glides into the room. It says nothing, but its face is looking at him, 'imploring and appealing', and its hand is again raised.[35] This finally leads Hugh to return home, where he finds the 'original' figure of Ruth, who is on her deathbed by this time. She is calling his name and tells him that she has been waiting for his return. This is the moment when he finds that everything is too late, his fears are materialised. He has kept secret from Ruth what happened in the haunted room and what he saw there, and now he feels a sense of guilt and regret.

Thus, it is also revealed that there was actually a hidden and private matter in their emotional interactions, despite their outward appearance as a young and happy newly-wedded couple who are open and frank with each other, enjoying their ghost hunts when they started the expedition. The story does not attempt to externalise the domestic problems between the couple, but it does hint at the lack of communication between them and Ruth's dissatisfaction, mentioning only once that her husband likes hunting and shooting, and that he often comes home 'simply to dine and fall asleep,

[33] Braddon, *The Cold Embrace*, p.155.
[34] Braddon, *The Cold Embrace*, p.156.
[35] Braddon, *The Cold Embrace*, pp.156-57.

sometimes even over the dinner-table itself, with sheer fatigue'.[36] The only other facts presented in the story are that 'the outdoor amusements […] took her husband so constantly away from her side' and that he marries another woman after Ruth's death and lives with 'half-a-dozen noisy children' now.[37] The appearance of Ruth's ghost might suggest the potential truth of a crisis of their emotional interactions.

Another important thing to notice in this narrative is that the mirror functions as a kind of a doorway to the ghost's materialisation. It functions not only to show the 'reflection' of the ghost, but also to offer a frame through which the ghost can gradually proceed to 'embody' itself, even though its figure appears only in disintegrated body parts and never as a whole, corporeal form. The mirror foregrounds the face, the upper body, and the body as a whole in progression; instead of the full body and flesh as one, the ghost emerges with its distinct body parts that function purely as physical gestures and signs to demonstrate its existence as an emotive entity. Ruth's ghost first appears only as a reflected face in the mirror, particularly attracting Hugh with its 'speaking' eyes, and then it proceeds to show both its imploring face and raised hand; finally, it reveals its whole figure to confront Hugh and Edgar:

> Ruth never stirred, never took her eyes off those of her husband, into which she gazed with the same appealing glance as she has done before. Edgar's voice trembled as he spoke, but he addressed her by her name, and implored her to speak to them. At the sound of his voice the figure raised her hand, and then moving her lips just as the face in the glass had done, words unformed and soundless seemed to pervade the room, but in such an indistinct manner that neither brother [Edgar] could make them out in the least; and on Hugh's darting forward to take the outstretched hand the figure slowly vanished, leaving no trace of its extraordinary visit.[38]

[36] Braddon, *The Cold Embrace*, p.150.
[37] Braddon, *The Cold Embrace*, p.150, p.158.
[38] Braddon, *The Cold Embrace*, p.157.

In terms of the materialisation of the whole figure, this apparition provides an interesting contrast with the 'bodily ghost'. This ghost neither makes a sudden invasion nor a direct revelation of its bodily form, since the appearance of the whole body can be predicted by the gradual manifestation of the body parts; it is also different from the incarnated existence that warns of coming death. This 'ghost' does not speak with articulated language or behave with an explicitly signifying gesture loaded with specific meanings and messages to be conveyed. It only appeals through the expressions of its eyes and face and the repeated acts of raising a hand, all of which are incommunicable even with Hugh. Above all, the final, whole appearance of the body works only to nullify the communication by its slow flameout. The ghost presents its whole figure to confront the witnesses, Hugh and Edgar, but remains as the 'reflection' of the body that stands far away in terms of communication. Ruth's figure in the mirror is very close to its physical embodiment, but it is only a 'shadow', despite an indication of the weight and substance of her deep emotions. It can also be said that the ghost's appearance and the true meaning of its existence can only be understood and realised by sharpening the physical senses of the haunted, a practice distinct from the intellectual working of the mind. These senses must be delicate enough to detect and understand the emotions expressed through purely somatic communications. This is difficult because such communications are deprived of specific contexts, although they seem to suggest evidence of some kind of emotional entity.

Whereas the 'reflection' in the mirror in 'Sir Philip's Wooing' functions as a kind of 'emanation' of the wife's guilt and mental suffering and leads to her awareness of them, Ruth's 'reflection' cannot evoke conscious feelings in her husband and make him realise them. He tries to understand why her whole 'body' appears, but it is too late. The emotional understanding that should work crucially to secure their bond is

lacking between the ghost and its witness, and thus between the husband and the wife, although what kind of emotion is submerged cannot be known or clarified in the story; it may be Hugh's care and anxiety for Ruth, or his feelings of fear and repulsion toward Ruth.

3.2 'The Shadow in the Corner'

A sense of lack of emotional understanding and communication is noticeable in the group of Braddon's later ghost stories. 'The Shadow in the Corner' is a story of this lack of communication between a ghost and its witness, a man and a woman, and between the upper and lower classes. This is a story of a family that only consists of four members: Michael Bascom, a retired professor of science who is being cold, too rational, and indifferent to other people's lives; Daniel Skegg and his wife, old servants who are always nagging and complaining about others; and Maria, a new maid who has just been hired because Daniel's wife is old and is weak in the legs. Even though they live in the same house, they mostly do not see each other during the day, working and living in separate places and according to different time schedules. They live in their own islands of solitude, without sharing sympathies among them. Maria is actually the only potential emotive centre, and so she fulfils this function for the reader. She is young and immature, having been orphaned and then hired as a maid of all work despite the position being totally unsuitable for an educated girl like her. She should be the centre of one's sympathy and affection, but in this story she ends up 'full of secrets and mysteries' to everyone else because of her suicide.[39]

Maria, in her attic room, sees the ghost of 'a dim, shapeless shadow', or 'if it had any shape at all, it seemed […] [t]he shape of a dead body hanging against the

[39] Braddon, *The Cold Embrace*, p.138.

wall'.[40] She also 'feels' its existence; she confesses, 'I felt weighed down in my sleep as if there were some heavy burden laid upon my chest.'[41] This weight of the 'shadow' represents her own burdens as well, whether they mean her physical exhaustion due to her tough work or some mental burden that she cannot unload. However, it is impossible for her to interpret this sensation and the vision of the shadow by giving any rational explanations to make sense of it in her mind:

> Maria went back to the kitchen sorely depressed. It was a dreary life she led at Wildheath Grange—dreary by day, awful by night; for the vague burden and the shapeless shadow, which seemed so slight a matter to the elderly scholar, were unspeakably terrible to her. Nobody had told her that the house was haunted, yet she walked about those echoing passages wrapped round with a cloud of fear.[42]

Maria detects the 'shadow' and believes in it due to her physical experience; her mind is occupied with it without knowing why.

Michael Bascom is also haunted by this ghost and senses its existence when he sleeps in Maria's attic for the purpose of getting rid of the dismal haunting story and on account of his own interest in Maria, 'an amusing psychological study'.[43] He also seems to have a slight awakening of a sexual desire for her, as can be detected in his impression of her: 'what a translucent skin; what soft and pleasing accents issued from those rose-tinted lips'.[44] Michael, who is attracted to Maria, feels the weight of the 'shadow' exactly in the same way as Maria does, but he dismisses it as a mere fancy, which eventually leads to her despair and death. Michael and Maria rarely come across each other in the house, since Maria is a maid and carefully hides her existence

[40] Braddon, *The Cold Embrace*, p.139.
[41] Braddon, *The Cold Embrace*, p.138.
[42] Braddon, *The Cold Embrace*, p.139.
[43] Braddon, *The Cold Embrace*, p.142.
[44] Braddon, *The Cold Embrace*, p.137.

so as not to interfere with her master. Michael is depicted in the story as the only person with the potential to communicate with Maria, who catches the small chance to confide to him the horror of encountering the ghost. Still, he is unable to disclose the secret of the 'shadow' and reach her inner mind. Compared with the story of 'Eveline's Visitant', where the wife suffers instead of the husband who then realises the ghost's existence and his own guilt, Michael cannot equalise his maid's physical senses with his own. Thus the 'shadow' cannot be the proper medium for this matter in this case too. In this story, the physical and mental distance between the social classes ends up feeding the miscommunication between them. The master who locks himself up in the library all day due to his fanatical scientific research and objectifies every mysterious object stands aloof. True emotional and sympathetic communication between the classes is far from being realised.

The ominous 'shadow' in 'The Shadow in the Corner' has neither a physical frame of a body that can be called as a 'ghost' nor the corporeality to attack its target or frighten those that see it; Maria only feels in her dream 'as if there were some heavy burden laid upon my chest'. This 'shadow' is one she senses, like a conscious dream, and its existence can only be suggested through the heavy burden that they (Maria and Michael) both perceive. This material weight is not attributed to the body of the haunted, as its substance lies externally as an object. However, since the weight is perceived in close proximity to their bodies while dreaming, it can be associated with the revelation of some personal burden that Maria never vocalises or explicitly shows in her behaviour toward others. The shapeless 'shadow' is proof of something hidden and impossible to name and explain; it has to be there, but it is incommunicable. In fact, Michael Bascom is about to realise something that night when he tries to connect the horror of the weight with the tragic death of one of his ancestors, Anthony Bascom:

> This trouble, which came between him [Michael] and sleep, was the trouble that had pursued Anthony Bascom on the last night of his life. […] And that troubled mind had haunted the room ever since. It was not the ghost of the man's body that returned to the spot where he had suffered and perished, but the ghost of his mind—his very self; no meaningless simulacrum of the clothes he wore, and the figure that filled them.[45]

The 'shadow' is thus explained by the narrator as the revelation of the mind and suffering, who distinguishes it from the ghost shaped by the 'simulacrum of the clothes' and 'the figure that filled them' and proves not to be the embodiment of Anthony's dead body. Still, Michael Bascom does not tell what exactly 'the ghost of his mind' is, that is, the troubled mind of his blood-related ancestor who is to hang himself to die. Such a grief, anger, and despair cannot be passed down and transferred to others in any form of identifiable, nameable substance. He cannot even understand Maria's feelings, even though he sees her as an object for psychological study. Maria herself says that the grief will last her all her life and that it is impossible to impart.[46] Thus she remains 'full of secrets and mysteries' in the same way that the shapeless 'shadow' remains so.

3.3 Feelings confined in a body: an emotional entity versus an intellectual mind

In this way, in Braddon's later ghost stories, the 'shapeless shadow' or the 'reflection' in the mirror seems to request an ability to understand others emotionally, or the 'otherness' of the mind. However, these returned ghosts stay in the emotional distance, even though their existence can be felt closely. This representation of ghosts' 'shadows' is a departure from her earlier stories, in which some emotion is evoked and

[45] Braddon, *The Cold Embrace*, p.145.
[46] Braddon, *The Cold Embrace*, p.138.

experienced so that a secret connection between the dead and their witnesses is affirmed. In these later works, the dead do not recall particular emotions on the part of their witnesses, which suggests that there has been no significant emotional communication or understanding between the subjects who have some sort of relationship to each other. When the 'shadows' of ghosts appear, they become the nameless 'other'. Those who feel and sense the ghosts do not understand why these 'shadows' appear and what they really are.

Furthermore, the ghosts' bodies are reluctant to show their whole human forms in Braddon's later stories. The body can have a shape, but the apparent form is vague and blurred, or disjointed and fragmented. As can be seen when Ruth's ghost appears as a captured figure in the mirror, the 'reflection' of the ghost's body often exhibits its bodily functions through facial expressions and gestures, or in some other physically expressive way, such as sighing, weeping, walking, and clinging. These visualised displays of ghosts' bodily parts and movements require more sensibilities and a certain way of noticing and concentrating on the parts of the people who see them, since the intensity of emotion can be condensed and compressed into a single gesture or a momentary action. The ghost 'communicating' with its gestures and physical expressions provides clues for the nameless pool of feelings supposed to be confined in its haunting body, but these purely somatic signs are difficult to understand for the haunted who may also be suffering from a mixture of emotions, such as accumulated fears, intensified senses of guilt, and deepening grief.

Braddon's ghost stories in this later period are also conscious of social problems, which are foregrounded by the lack of emotional interactions between the ghosts and their witnesses. The ghost's body represents an emotional entity by dissolving the whole body into somatic features and functions, but these signs only make them mysterious and enigmatic. Furthermore, the sensibilities and susceptibility

of the human receivers are not effective enough to receive these signs too, because they are set back by the logic and reason of the mind. For example, Michael Bascom, in 'The Shadow in the Corner', feels the ghostly existence, but he cannot admit it because of his belief in reason. It has often been pointed out that Michael's cool wielding of reason, empowered and reinforced by his social status as the professor of natural science, victimises Maria, and that he is a typical figure represented in many of Victorian ghost stories and detective stories as 'the rational materialist […] who is forced by an encounter with the supernatural to confront the inability of the rational mind to explain the nature of the universe'.[47] For such a materialist, all should have been available to the rational mind, and, 'if the rational mind is not supreme, if supernatural phenomena exist, then he has wasted his life by sacrificing all on the altar of scientific materialism'.[48] Particularly for the male rationalist, who is typified by the figure of reason and intellect of Sherlock Holmes, 'the admission of emotion […] is like grit in a sensitive instrument'.[49] For the intellectual mechanism, the sensitivity to be touched by the emotional experiences of the other and then reacting sympathetically works as an impediment to its smooth operation.

At the same time, as Eve Lynch argues, the materialist Michael Bascom eventually reduces Maria to 'a corporal mechanism' that can only endure the routine of physical labour, so that her education is considered useless and 'her mind is best left empty'.[50] Michael's intellectual work ignores 'the corporal and emotional qualities of human experience'.[51] For Braddon, understanding and sympathy for others should start with a keen sense and perception to detect the subtlety and depth of their sentiments; however, it is mostly rendered impossible in her later ghost stories,

[47] Lowell T. Frye, 'The Ghost Story and the Subjection of Women: The Example of Amelia Edwards, M. E. Braddon, and E. Nesbit', *Victorians Institute Journal*, 26 (1998), 167-209 (p.172).
[48] Frye, p. 186.
[49] Frye, p.183.
[50] Lynch, p. 82.
[51] Lynch, p. 83.

especially between men and women, and the upper and lower classes, as is shown in 'The Shadow in the Corner' and 'The Face in the Glass'. These stories reveal that the rationality and self-restraint esteemed by Victorian men and the upper class not only despise and discourage emotional interactions but also lead to neglect of their own physical senses and sensations, which need to be controlled by reason to differentiate their bodies from those of the lower class. Braddon suggests the importance of the private realm of emotions, and at the same time she discloses the crisis of communication under the social conditions where society is disrupted between the private and the public, the rich and the poor, and men and women.[52]

4. Emotional existence and self-identity

The social stances of men, such as those of Michael Bascom and Hugh Monroe, prevent them from perceiving the depths of their own feelings and thus sympathising with others. Furthermore, self-understanding or self-interpreting is also difficult to achieve, since confronting the deep pool of one's own feelings and the intensity of emotion without exercising the intellectual mind can lead to the disintegration of the self, and thus self-destruction, as can be seen in Maria's tragic end. Braddon's ghost stories thus represent the matter of the body in its relation to mental psychology and physical sensations, which evidently share an interest with sensation fiction.[53] Her ghost stories are, indeed, unique in the way they show the

[52] The crisis of communication under the social conditions is often the subject in the ghost stories written by Rhoda Broughton, another female writer of ghost stories and sensational novels. For example, Jen Cadwallader argues that one of Broughton's ghost stories, 'The Man with the Nose' (1872), represents dis-communication and sexual anxiety between the newly-wed couple through the female protagonist's witness of the ghost; her physical desires and emotions are dismissed and oppressed by her husband, and this 'calls into question theories of mind and body', particularly 'gendered psychological theories' at the time (Jen Cadwallader, *Spirits and Spirituality in Victorian Fiction* (New York: Palgrave Macmillan, 2016), p.86).

[53] The sensation fiction focuses on 'the body's physiological responses to sensation', which are mostly about nervous function and a heightened sensibility, and the emphasis on this function and sensibility promoted a fear of mental illness and insanity; on the other hand, the sensation fiction also explores 'more nuanced mental states' than madness itself, drawing on the contemporary physiological sciences such as hallucinations and dream theory, which can be applied to the case

body to be both expressive (through the ghost) and susceptible (through the physical senses of the witness), and her ghosts epitomise the central matter of the body in Braddon's concern. She never relies on sensational descriptions nor excites the elements of gothic horror; rather, she implies the realm of private feelings and emotions enclosed within the body.

Both Braddon's sensation fiction and ghost stories focus on psychological problems in a sense, but the narrative approaches are different; while her ghost stories show the symbiosis of the seer and the seen, which is mediated by delicate and subtle sensibilities, her sensation novels foreground the rivalry between the watcher and the watched, as can typically be seen in the opposition between female bodies symptomising dangerous passions and the male gaze anatomising and interpreting those bodies by way of detecting and finding material grounds for doing so.[54] Since Braddon's sensation novels often present women as a source of mystery, the disclosure of their hidden crimes and solutions to mysteries bring an apparent resolution of the problems of their identities and emotions in the end, which I will argue in detail in the next part of this chapter. By contrast, in her ghost stories, the solutions do not lie in the identities of the ghosts (who are the dead), and their bodies are not objects to be resolved in the end. This suggests that Braddon's ghosts have an important role in the stories' reluctance to resolve emotional conflicts and suffering in the end, which is relatively difficult to maintain in sensation novels.

These textual analyses thus demonstrate that Braddon displays in her works a

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of Maria, too (Meegan Kennedy, 'Medicine and Sensation', in *A Companion to Sensation Fiction*, ed. By Pamela K. Gilbert (Chichester: Blackwell Publishing, 2011), pp.481-492 (p.483, p.485).

[54] Meegan Kennedy explains that the plot of the sensation fiction, which is interested in the nerves and senses, 'often unfurls specifically through the eyes', and that visual observation involves physiological signs of the characters and such a gaze is often modeled on the 'eye of the trained physician' (Kennedy, p.487) She also argues that 'the interest of the sensation novels in nerves (sensation) and diagnosis (plot) makes the texts 'likely to scrutinize a character's body and its responses' (Kennedy, p.488). This relationship between sensation and diagnosis can be seen in its contrast with the relationship between expression (of feelings) and perception in Braddon's ghost stories that does not mediate intellectual work of diagnosis and interpretation.

particular interest in the realm of psychology and in the idea that the pool of emotions accumulated by one's sad experience and ordeals frames one's disposition and stays within the body as an emotional entity. Braddon conceives the human frame as an emotional mechanism (rather than an intellectual mechanism), and her representation of ghosts seems to suggest some notions of emotional existence. The existence of a 'shadow' implies some subtle and deep emotion within the body, not explicitly passionate and/or demonstrative feelings. A human body carries the complexity of hidden, submerged emotions, and Braddon seems to suggest that a part of human communication consists of speculating about and sensing the underlying emotions that circulate in society. The 'communication' between the dead and the living reflects this social relationship. In fact, Braddon's later stories abandon the integrity of the ghost's body, displaying an increasingly unstable identity of the witness; the disintegration of the ghost's body mirrors the complicated mixture of emotions from which the witness can no longer make a coherent self. To explore this matter of the body as an emotional entity and its relationship to the matter of identity, the next part examines her sensation novels, and the study aims to explore Braddon's interest in mind and emotion.

II. Female Bodies and Emotion in Braddon's Sensation Novels

1. Female bodies in *Lady Audley's Secret* and *Aurora Floyd*

In Braddon's sensation novels, female bodies are considered to be the particular sites of emotion, since women's unstable identities tend to have a risk of being interpreted as 'melancholia' or 'insanity' by the established medical discourse on mental illness and indisposition. Analysing these female bodies in her early works allows us to outline Braddon's basic ideas on the body, which develop later into her

representations of ghosts as 'shadows'. I will pay particular attention to the manner in which female bodies are represented with codes and signs by analysing *Lady Audley's Secret* and *Aurora Floyd*, because I consider that this method of codes and signs is also succeeded by the ghostly representations of 'shadows' and 'reflections', whose somatic communications work similarly.

Aurora Floyd also provides a good example of a female body that preserves the sacredness of the emotional experience while attracting people's attention, particularly men's attention, to the body itself with its visibly-marked aesthetic codes. This body can also be contrasted with the body of Lady Audley in *Lady Audley's Secret*, whose past emotional experiences are exposed to the public along with the disclosure of her criminal acts, while her body functions to conceal her mind and continues to deceive people by lavishly displaying rich clothes and dresses woven from many material signs in an effort to distract people's attention from her real self and identity.

2. The female body as a sign: deceitful and impenetrable codes of the body

Female bodies in Braddon's sensation novels are often in danger, not just as the targets of male desires, but more as 'spectacles' that are objectified, enigmatised, and feminised. Lyn Pykett argues that the 'improper feminine' of the transgressive heroines in Braddon's sensation novels can particularly be seen 'in the linguistic excess of the melodramatic style' of the novels, which shows the female bodies with 'the physical manifestation' to be 'represented and read as spectacle'.[55] It is important to note that the 'improper', unwomanly character of these heroines is built less on their manly actions or emotional irruption than on the enigmatic and unfathomable qualities of their staging bodies. Pykett argues, for example, that *Lady Audley's Secret*

[55] Lyn Pykett, *The 'Improper' Feminine: The Women's Sensation Novel and the New Woman Writing* (London: Routledge, 1992), pp.92-93.

significantly implies 'the issue of whether its heroine's acting—her process of self-construction—is the product of her madness, or the result of cool calculation'.[56] Her 'insanity' is not even a physical symptom to be witnessed but rather another enigma to be interpreted by the protagonists, the narrator, and the reader. Pykett says:

> […] [t]he female body becomes a sign (or system of signs) which is imperfectly read, or misread, by the characters within the text, but which is legible to the narrator, and hence to the reader—even if what is legible is finally the sign's elusiveness.[57]

The female bodies of 'acting', or the bodies that are staged as 'spectacles', are signs of something hidden that is evil or improper, but at the same time, they are signs that show the emptiness of meaning, and this inevitably leads to their danger of being interpreted arbitrarily. Lady Audley continues to be exposed for others' interpretations; although Dr Mosgrave confirms that she is 'dangerous', the reader cannot be certain that this is true. This is partly because the text suggests that the hereditary nature of 'insanity' belongs to a myth, first 'told to Helen Maldon as a girl, incubated in the child's imagination, then transmitted, first to Robert and finally to the doctor, and finally questioned as well as confirmed by psychiatric authority'.[58] Then, the doctor's final diagnosis of her body is not a determinant; the 'traces' of insanity elude the interpreter's searching eyes, as their origin is not traceable in the text as well as the body, but instead belonging to the realm of myth.

The notion of one's self is also questionable in the novel, as many critics have discussed; a series of Helen's changing names show 'an endlessly proliferating set of

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[56] Pykett, p.93.
[57] Pykett, pp.97-98.
[58] Jenny Bourne Taylor and Russell Crofts, 'Introduction', in *Lady Audley's Secret*, ed. by Jenny Bourne Taylor (London: Penguin Books, 1998), pp.vii-xli (p. xxxi).

performances: the removal of one mask reveals another and then another'.[59] Thus, the names attached to her single body do not reveal anything significant about her. All of these signs of physical traces and identity codes eventually show the emptiness of the decoding process. Heroines in the sensation novels are, indeed, women of action; they look active and are calculating, and motivated. However, they are also all mysterious beings, difficult to approach and understand. This impenetrability is involved with the condition of their bodies working as a system of signs that impress people with the variety of their codes but never tell the truth of the person's mind, intentions, and motives.

The female bodies in Braddon's sensation novels are not only easy for others to enigmatise, and then objectify (mostly arbitrarily); they are also feminised. The bodies often need to conform to the bodily images that society demand of women. The heroines often know well the social and aesthetic codes of the idealised female body and take advantage of them. For example, Pykett points to Lady Audley's 'habits of self-surveillance', which are 'an exaggerated form of that self-scrutiny enjoined upon every woman by prevailing ideas of the proper feminine'.[60] Lady Audley also makes an effort to maintain a ladylike behaviour and makes use of her environment so that her body can be seen as a part of her luxurious house and belonging to it; she not only decorates herself with beautiful robes and diamonds, but also decorates her apartment with rich furniture, paintings and sketches, 'glittering toilette apparatus', and 'a bunch of hothouse flowers'.[61] All of these are helpful for identifying her with her room and home and finally allowing her figure to be assimilated into 'the luxurious apartment', where 'the looking-glasses, cunningly placed at angles and opposite corners by an artistic upholsterer, […] reflected the most beautiful object in the enchanted chamber',

[59] Taylor and Crofts, p.xxxii.
[60] Pykett, p.90
[61] Mary Elizabeth Braddon, *Lady Audley's Secret* (Oxford: Oxford University Press, 2012), p.63.

which is certainly her figure itself.[62] This reflected figure implies that she now pertains to the objects of the room. To carefully conceal her real social identity, Lady Audley allocates material objects in her rooms so that she is encircled by them, and these objects work as a kind of metonym that represents the whole manor house of Audley Court and ensure her respectability and femininity.

However, these social codes also work dubiously because of the very abundance of the material goods with which she surrounds herself. The social codes can be deceitful; a woman's social status can be fake, and her femininity may only be artifice. Laurence Talairach-Vielmas discusses the representation of femininity in sensation novels in relation to the Victorian consumption culture:

> Sensation novels are fully anchored in commercial culture, and the construction of prescriptive femininity appears as a series of accessories, of goods available at the counter and displayed behind shop windows. The novels […] highlight femininity as a creation, and 'woman' becomes a living representation. Like commodities, characterized by their 'plasticity', the sensational female characters are duplicitous and treacherous, and suggest the discrepancy between appearance and reality.[63]

A series of material accessories that decorate a female body can be as replaceable and variable as social commodities, and they can also be duplicitous and treacherous codes that work to divert spectators' eyes from the body itself. Material goods and objects are just things, and they do not reveal the essence of the body they decorate. In sensation novels, women play different roles in her lives, exploring the multiple codes of social behaviour and the appearances of respectable women. They 'act' to survive and find a better living in the world, and it is revealed in the end that their 'femininity' itself is a social construction.

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[62] Braddon, *Lady Audley's Secret*, p.63, p.250.
[63] Laurence Talairach-Vielmas, *Moulding the Female Body in Victorian Fairy Tales and Sensation Novels* (Aldershot: Ashgate, 2007), p.7.

3. Aurora's impenetrability: aesthetic codes of beauty in *Aurora Floyd*

Aurora Floyd is another example of this 'representation' of the 'feminised' body. Her body is staged like that of an actress who fascinates spectators with her presence. She has a grand demeanour and is poised. For example, Talbot Bulstrode often compares Aurora to Cleopatra and Semiramide, ancient queens who were often depicted on the Victorian stage and in operas. This means that Aurora presents various codes of beauty for men, and whether she is conscious of her 'acting' on beauty or not, she is admired by men who attempt to decode her following their own aesthetic views. Talbot not only transfigures Aurora into a melodramatic form of beauty; she is also transfigured into a beauty through Talbot's own eyes, which are attracted to the contemporary painting of the Pre-Raphaelites. In Talbot's first encounter with her, he attempts to find in her figure the same elements of the woman represented in his favourite Pre-Raphaelite works, although it works in vain because Aurora shows different aesthetic codes. Talbot's original aesthetic codes of beauty are explained in the following passage, which names the specific features that can be regarded as characteristics of Pre-Raphaelite works while mingling some of his own preferences:

> Talbot Bulstrode's ideal of woman was some gentle and feminine creature crowned with an aureole of pale auburn hair; some timid soul with downcast eyes, fringed with golden-tinted lashes; some shrinking being, as pale and prim as the mediaeval saints in his pre-Raphaelite engravings, spotless as her own white robes, excelling in all womanly graces and accomplishments […].[64]

Here, Talbot idolises the sacred beauty of a woman, whom he compares to the medieval saints shown in Pre-Raphaelite works; his image of the woman is also

[64] Mary Elizabeth Braddon, *Aurora Floyd* (Oxford: Oxford University Press, 1999), p.40.

occupied by her whiteness and paleness, as evidenced by her shiny yellowish hair, golden eyelashes, and white robes. This not only shows his admiration of the woman's inner purity, but also his assumption of a unity between the spotless appearance and the innocence of the mind.

The Pre-Raphaelite art is a movement led by the artists who were 'interested in late medieval and early Renaissance art' and sought to 'reclaim long-lost purity and artistic sincerity', which they believed High Renaissance and academic art had lost, to express religious piety and spiritual unity.[65] Here, Talbot's description invokes the styles of Dante Gabriel Rossetti's engravings and paintings, where the 'pale' and 'shrinking' figure of the young Virgin Mary and legendary maids in white dresses create a new sense of a beauty while representing their purity and innocence.[66] The Pre-Raphaelite style is also known for the detailed and minute descriptions of objects, figures, and expressions.[67] It is now maintained that this Pre-Raphaelite 'naturalism' has an affinity with another Victorian mode of the exact reading of objects and expressions, that is, physiognomy: 'The Pre-Raphaelites […] strove for anatomical realism based on the use of living models, but they also represented the body and face though the specific modes of physiognomy, where each feature has both literal and symbolic significance'.[68] What Victorian physiognomy revealed was that 'each part of

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[65] Michaela Giebelhausen, 'The Religious and Intellectual Background', in *The Cambridge Companion to the Pre-Raphaelites*, ed. by Elizabeth Prettejohn (Cambridge: Cambridge University Press, 2012), pp. 62-75 (p. 65).

[66] For example, Dante Gabriel Rossetti's *Ecce Ancilla Domini!*(1849-50) is one of his well-known paintings whose style and theme were inspired by those of Middle Ages and early Renaissance and created a new vision for the Pre-Raphaelite art; the painting's dominant white colour represents the young Virgin Mary's purity. One of his engravings 'Maids of Elfen-Mere'(1855) is also associated with the medieval style in which maids were depicted in a rigid but mystic posture, which looks compressed within the elongated space of the picture.

[67] Giebelhausen, p.66. Pre-Raphaelites adopted the doctrine of 'truth to nature' from Ruskin's writings, and some of them 'did attend closely to the minute details of natural world', but they more often turned to the natural world 'as a mirror for their own self-projections' and pushed the concept of 'nature' towards one's interior and imagination (Andrew M. Stauffer, '*The Germ*', in *The Cambridge Companion to the Pre-Raphaelites*, ed. by Elizabeth Prettejohn (Cambridge: Cambridge University Press, 2012), pp.76-85 (p.79).

[68] Taylor and Crofts, p.xxii.

the face reflected the whole and each expressed an inner essence, which could be partly decoded by the knowing observer but was ultimately only knowable to God'.[69] The Pre-Raphaelites adapted this act of reading into their own artistic works; some small features and expressions showed the reality of the portrait, while at the same time they all worked symbolically to suggest an inner truth that is predicated and supported by the idea of unity between the outward features and the inner mind. This basic principle can be observed in Talbot, the Pre-Raphaelite admirer, who names specific features to show his ideal and feels no doubt about the transparent unity between a woman's outward beauty and the innocent purity of her mind.

However, Talbot is disappointed in reality because Aurora's figure is different to his expectation, with her 'graceful head, with its coronal of shining scarlet berries, encircling smooth masses of blue-black hair'.[70] While he 'expect[s] to see the modest dropping of the eyelids peculiar to young ladies with long lashes', she is 'looking straight before her' with her 'glorious eyes', which essentially force him to think of her as the deviation from his picturesque image of beauty.[71] His idealised 'aureole' is now replaced by a 'coronal of shining scarlet berries', and dropping eyes now look straight into his own; each physical feature of Aurora can be seen deviating from those of his ideal. Talbot is puzzled, then, because he cannot rely on his aesthetic belief in the unity of one's features and their representation. Aurora's massive, black hair is, indeed, like a curtain that indicates the difficulty of penetration and the impossibility of understanding her truth. Talbot ends up marrying another woman, Lucy, who embodies his ideal in relief, but he remains attracted to Aurora. This implies that he is actually drawn to Aurora's physical beauty, her 'graceful head' and 'glorious eyes', but he cannot be aware of the fact because of the discrepancy between the outward

[69] Taylor and Crofts, p.xxiii.
[70] Braddon, *Aurora*, p. 34.
[71] Braddon, *Aurora*, p. 34.

features and the inner mind. Thus, it can be understood that deviation from the conventional codes not only attracts people in a mysterious way but also reveals that the 'truth' is somewhere beyond conventions. It is not certain if Aurora consciously takes advantage of men's particular aesthetic views, but it is more important to note that Aurora's 'beauty' can only be implied through the beholder's eyes, like those of Talbot and many other men, whose aesthetics help to make her to be seen like an actress on stage or a painted portrait. In reality, Aurora fascinates people because her figure deviates from conventional aesthetic patterns; her reality and truth always elude the codes, and this intensifies her mysterious atmosphere.

Sophia Andres argues that the several allusions to Pre-Raphaelite art in *Aurora Floyd* are not for introducing the realism that the Pre-Raphaelites sought, but instead to 'reconfigure' their popular representations of women and demonstrate 'the absurdity of a culture abiding by restrictive conventional boundaries which stifle identity formation and the expression of subjectivity'.[72] Aurora repeatedly transgresses the stereotypes that her male friends impose on her, even turning against the reader's expectation that she will persist in her unorthodox behaviour by entering into a conventional and legitimate marriage with John Mellish at the end of the story. Aurora's 'feminised' body is displayed through male eyes and explained in terms of their gaze, yet she does not aim to adjust and accord herself with the image; her real intentions and true feelings are rather concealed, since all men configure her 'beauty' misleadingly and fail to give the proper codes that work for the clues to reach the essence of the beauty or the truth of her inner self.

4. Secrecy of the mind: preserving the emotional existence

Aurora's 'feminised' body and her unapproachable interiority can be

[72] Sophia Andres, 'The Pre-Raphaelite Realism of the Sensation Novel', in Pamela K. Gilbert, ed., *A Companion to Sensation Fiction* (Chichester: Blackwell Publishing, 2011), pp. 559-75 (p. 567).

understood more clearly when shown in contrast to Lady Audley, who is also 'feminised' by men through her portrait painted in the Pre-Raphaelite style. In this case, her 'beauty' is assumed to be true, or rather established, when the portrait is shown to Robert. It perfectly highlights her in detail with '[t]he perfection of feature, the brilliancy of colouring': '[n]o one but a pre-Raphaelite would have painted, hair by hair, those feathery masses of ringlets with every glimmer of gold, and every shadow of pale brown'.[73] Furthermore, what is represented among the detailed features of her figure is 'the aspect of a beautiful fiend'.[74] The Pre-Raphaelite style in this novel works to support realism, depicting Lady Audley as a 'beauty fiend' and symbolising her inner truth. The painter depicts the details of Lady Audley's physical appearance and clothes, and spectators cannot help but notice some inner complexity about her: '[n]o one but a pre-Raphaelite would have so exaggerated every attribute of that delicate face as to give a lurid lightness to the blonde complexion, and a strange, sinister light to the deep blue eyes'.[75] The 'lurid lightness' and 'sinister light' reflect her true nature, which is revealed in the end along with the disclosure of her criminal acts.

Due to the effect of the realist and mystery plot, the nature lurking behind her façade is exposed and verified in the end, and the heroine is brought to confess her emotional experience of the past. This confession ends up leading her to tell the 'story' of the hereditary nature of her 'insanity'. Thus, Lady Audley's emotional experience and her private feelings are destined to be revealed to the public, and her idea of inheriting 'insanity', which should have been at the basis of her emotional sufferings, helps to establish her own identity. In sensation novels, the plot often develops in a way so that a mystery is solved in the end; therefore, the inner conflicts of the

[73] Braddon, *Lady Audley*, p.65.
[74] Braddon, *Lady Audley*, p.65.
[75] Braddon, *Lady Audley*, p.65.

characters also appear to be resolved and their hidden feelings are revealed along with the plot's development and resolution.

Whereas Lady Audley eventually confesses and tries to explain in words her past emotional experience, Aurora is able to keep it in her mind. The Pre-Raphaelite 'naturalism' is not sought after in *Aurora Floyd*. Andres also argues that Braddon often used the Pre-Raphaelite modes of perception to seek 'a new realism' in her sensation novels; in Pre-Raphaelite works, the 'sharp and minute representation of objects' and their treatment with egalitarian distinctness help to capture 'the intensity of the emotions their subjects […] experience' at the moment.[76] It is this intensity of emotions enclosed in the subject's body that Braddon is interested in, and its perception and recognition lead the reader to accept 'the multiplicity and complexity of individuals beyond the boundaries of contemporary gender constructs'.[77] Both Talbot and Robert's interests in the Pre-Raphaelite art suggest their potential understanding of a woman's emotional status, but with their intention to decode her body and categorise it according to the fixed system, they are unable to reach it. This complexity of an individual is an emotional entity, and it is the 'new realism' that Braddon seeks. In *Aurora Floyd*, Braddon treats it more carefully, and Aurora's emotional experience and deep feelings remain in the sacred realm of her privacy.

Women's bodies in sensational novels tend to conceal their true feelings and emotions, and the delicacy of their inner feelings is difficult to interpret, since the social and aesthetic codes they adopt are often deceiving, concealing, and misleading.[78] In *Aurora Floyd*, deep sorrow and grief are enshrined in the heroine's

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[76] Andres, p. 562.

[77] Andres, p. 563.

[78] The issue of subjectivity in the sensation fiction is often argued in the light of modernity; for example, it is considered that the genre explores the subjectivity of the disabled body and mind, which is linked and engaged with a modern subjectivity that is 'organized and defined by the performance of bodily norms, the disciplining and norming of bodies that are different'. The sensation fiction disrupt these formal terms and norms (Martha Stoddard Holmes and Mark Mossman, 'Disability in Victorian Sensation Fiction', in *A Companion to Sensation Fiction*, ed. by

heart without being interpreted by others. For example, the narrator mentions some precious moments that should be given to 'sorrow and care' in the flow of time in ordinary life:

> With the busiest of us there may be some holy moments, some sacred hours snatched from the noise and confusion of the revolving wheel of Life's machinery, and offered up as a sacrifice to sorrow and care; but the interval is brief, and the great wheel rolls on, and we have no time to pine or die.[79]

In other words, sorrow and grief must be smothered in the busy times of our daily lives. Those personal emotions that were once intense must die in oblivion, along with their memory, and no others will ever recognise them. The grief and agony once suffered, and the accompanying mental conflicts, are like 'a skeleton in the corner': 'Aurora kept her skeleton in some quiet corner, and no one saw the grim skull, or heard the rattle of the dry bones.'[80] Her secret emotions and conflicts are to be confined and enclosed altogether in her body. This phrase also suggests that the intensity of one's agony and a substantial amount of suffering will diminish and disappear in the end, although the 'skeleton' inevitably remains. Still, the 'remains' should not be seen or heard by others, and they should be hidden in some remote corner, like an unopened 'cupboard'. The 'skeleton' that consists of the skull and the dry bones are the material proof of such a past intense experience. By carrying the 'skeleton' inside, somewhere in the corner of her body, Aurora rarely expresses her true feelings and emotions regarding the past.

Aurora's body does not serve to reveal the truth, being almost like a 'skeleton' itself; it is a frame that cannot bear to take on any heavy, mental burden. Instead, it is a

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Pamela K. Gilbert (Chichester: Blackwell Publishing, 2011), pp.493-506 (p.503).

[79] Braddon, *Aurora*, p. 78.

[80] Braddon, *Aurora*, p. 118.

body that displays its ‘art’ and ‘artificiality’ to survive in the world, adopting the social and aesthetic codes that society demands, pretending there is nothing to hide within and letting others ‘objectify’ and ‘feminise’ it. The attraction of the heroines in Braddon’s sensational novels derives from this contradiction between the social body and the hidden secrecy of the mind. In this way, the artificial body acting as a ‘spectacle’ in Braddon’s sensation fiction serves as a sign to indicate its acceptable modes in society, but it is nonetheless unfathomable and unapproachable, never revealing the truth of the self; in particular, the heroine’s private feelings are difficult to verbalise, and they are impossible to interpret correctly through their representations in portraits or through various aesthetic codes, including facial expressions and pantomimic actions. This body is, in a sense, similar to the ghost’s body, which only works for its own ‘shadow’ and ‘reflection’; it is unable to expose the true and original body. The ghost might retain the physical form of a body, but it stands far from its real owner because it is a mere ‘shadow’. Its form theoretically signifies nothing meaningful, and the emotional entity suggested by the disintegrated body is ineffective in helping the witnesses to recognise the substantial feelings within.

5. Braddon’s later ghost stories: study of physical functions and perceptions

It can be thus said that the female body, working as a ‘skeleton’ hiding away emotional experiences from the public, is succeeded by the ghost’s body as a ‘shadow’ in Braddon’s ghost stories. Braddon’s later ghost stories indeed depict female bodies that adopt aesthetic codes and divert men’s eyes from their inner truths in a similar way. In one of the ghost stories, ‘Her Last Appearance’ (1876), the heroine, Barbara, is a popular actress who makes a success stage every time; being young, beautiful, and pure, she can ensnare the eyes of the men in the audience every night. However, at

home, she is a miserable woman treated harshly by her husband, who is a tyrant. Barbara first becomes interested in acting because she can sympathise with the tragic heroines of well-known plays:

> Her sorrows, her disappointments, her disgusts drove her to the study of the drama for consolation, and temporary forgetfulness. These heroines of tragedy, who were all miserable, seemed to sympathise with her own misery. She became passionately fond of her *art* before ever she had trodden the stage.[81]

For Barbara, acting enables her to express the deep emotion of the heroines and to forget her own feelings. Furthermore, her 'art' is principally based on bodily communication, not through the power of speech and monologue. This can be understood by her acting practice before the mirror:

> What did that tarnished mirror show her? A small pale face, wan and wasted by studious nights and a heavy burden of care, dark shadows about dark eyes. But such eyes! They seemed, in this cold light of day, too black and large and brilliant for the small white face; but at night, in the lamplit theatre, with a patch of rouge under them, and the fire of genius burning in them, they were the most dazzling, soul-snaring eyes man had ever seen […].[82]

With the expression of her eyes, together with the art of makeup and some light effects on her face, Barbara thinks that she can 'pour out the soul in the sorrows of Juliet, or the Duchess of Malfi, or Isabella'.[83] This is not a pantomimic gesture, but rather an expression of inner feelings through her body.

This bodily communication leaves its meaning and interpretation open to the

[81] Braddon, *The Cold Embrace*, p.98. Italic mine.
[82] Braddon, *The Cold Embrace*, p.96.
[83] Braddon, *The Cold Embrace*, p.98.

audience. This mode of expression can be associated with the development of melodrama in the mid-nineteenth century, when Braddon herself trod the stage. Melodrama grew up in unlicensed theatres where speech was not permitted prior to the Theatre Regulation Act of 1843, and 'actors created drama based on music, dance, dumbshow, gesture, mime [...] and the expression of emotions through the face'.[84] This kind of 'illegitimate' performance, which appealed more to 'action, music, image, gesture, and inarticulate emotion than of words', soon infiltrated the 'legitimate' theatres.[85] Then this kind of emotional expression, which was intended to be communicated via bodily actions, gestures, and dramatic effects worked more visually than verbally. These qualities were valued and weighed in serious dramas, too, and Braddon might have experienced this development of expressions on stage.

On the other hand, in this ghost story, Braddon makes Barbara's 'acting' more intricate so that it works to conceal her own emotions. Sir Philip Hazelmere, her admirer and suitor, is strongly attracted to her acting, but fails to understand what she is truly expressing with her body and what is hidden under the aesthetic codes. He is sympathetic to her, but cannot recognize her sorrows and despair, even during her 'last appearance' on the stage and as a 'ghost'. Barbara dies after her last performance and appears before him in the same way as many other 'shadows' in Braddon's stories do; the 'ghost' stretches out her hands to him with a sad, appealing gesture, and, with a shiver, moves to stand 'shadow-like' in 'the shadow of the doorway'.[86] He thinks she is alive and tries to speak with her, misunderstanding her behaviour. Thus, her troubled mind and sorrows remain a mystery. As can be seen in *Aurora Floyd* and 'The Last Appearance', the 'acting' female body is not just for attracting men's eyes

[84] Rohan McWilliam, 'Melodrama', in *A Companion to Sensation Fiction*, ed. by Pamela K. Gilbert (Chichester: Blackwell Publishing, 2011), pp.54-66 (pp.56-57).
[85] Heidi J. Holder, 'Sensation Theater', in *A Companion to Sensation Fiction*, ed. by Pamela K. Gilbert (Chichester: Blackwell Publishing, 2011), pp.67-80 (p.71).
[86] Braddon, *The Cold Embrace*, p.106.

but also for distancing them; acting keeps the body itself sacred and inviolable so that it can be the shelter and retreat of past sentiments.

The female bodies that hide secret emotions mostly cannot bear to take on further mental burdens and maintain their coherent selves. Maria in 'The Shadow in the Corner', and Ruth in 'The Face in the Glass', are typical examples. Both women cannot bear any burden of emotions, and their delicate bodies, sensitive to emotional reactions, are always in danger of falling into mental distraction. They literally die to be ghosts, but their ghost bodies can only serve as empty signs of meanings, each remaining as a 'shadow' that confronts the reader as an enigma and mystery. The 'acting' body also follows the same fate. Barbara refers to the fear of acting; 'I can't tell you what an awful feeling that great, dark […] theatre gave me. I felt as if I were standing in my tomb.'[87] To live by 'acting' is also to live constantly being conscious of death.

Actually, Braddon's later ghost stories change into the ones that are particularly conscious of a coming death. Her earlier stories seem to focus on the present relationship between ghosts and their witnesses, which is rather peculiar considering that they are stories about ghosts. In some of her ghost stories in the late 1880s and early 1890s, however, such as 'My Dream' (1889) and 'His Oldest Friends' (1890), the characters' physical senses and perceptions work to confront the coming death of their own or their beloved partner. The object of their sensitivity is not the emotion framed in the body, but the body itself that is weakening and declining. 'My Dream' is the story of an engaged couple who meet each other at 'sober ages both, years at which [they] ought to have done with romance'. They both experienced the happiness and sorrows of life before their meeting.[88] They start a romantic life and spend a happy time, yet they also fear that they will experience another time of sorrow.

[87] Braddon, *The Cold Embrace*, p.99.
[88] Braddon, *The Cold Embrace*, p.193.

This fear appears repeatedly in their dreams. In one of them, Bessie sees the vision of a corpse carried to her by some men. She desperately assumes it to be her fiancé and has an 'awful dream-feeling of utter helplessness and dumbness, of limbs that seemed like water, and dry lips and throat that tried to shape a cry of terror and could not'.[89] Her feelings of 'helplessness and dumbness' show that she meets this fate with resignation and accepts the coming death, which she recognizes to be the last and fatal one. Her vision comes true, and she knows that her vague dream called forth the actual death of her fiancé. Bessie's vision of the body is her recognition of their mortality, and her focus is on the limitations of a body that cannot bear the sorrows of life any longer.

The story of 'His Oldest Friends' has a similar subject. It is about a legend that 'forewarns' people of 'approaching death'.[90] A married man, Maxime, experienced many sad things in his youth, including the loss of his dearest friends. One day, he sees a carriage passing by him; in the carriage he glimpses the faces of men he has known for a long time, but all of whom are now dead. Among them, his dearest friend stands up, 'looking at him earnestly, pointed with solemn gesture to the setting sun'.[91] He accepts this because of the legend: 'To him the thing was truth, a positive indisputable fulfilment of the family legend. He was doomed shortly to die.'[92] Like Bessie in 'My Dream', Maxime recognises the mortality of his body. He has been conscious of his own fragility and tries to improve his health. However, despite his very delicate physical senses, he cannot know what goes on inside the frame of the body and when it will stop functioning: 'That decay which he had once dreaded was going on within the citadel of life. In brain, or heart, or lungs, somewhere there must

[89] Braddon, *The Cold Embrace*, p.198.
[90] Braddon, *The Cold Embrace*, p.212.
[91] Braddon, *The Cold Embrace*, p.216.
[92] Braddon, *The Cold Embrace*, p.217.

be hidden mischief, and the finger of death had marked him.'[93] He believes in scientific knowledge, which prompts him to see a doctor, but he finally accepts his vision of the carriage that forewarns of his death. This means that physical sensations such as pain, fatigue, and sickness do not work, and what is required of him is a sensitivity to something that goes beyond sensation: the ability to sense what is invisible and what is happening in some remote 'corner' of his body.

6. Braddon and her private life

Thus, exploring and analysing Braddon's ghost stories carefully leads us to realise that her representation of ghosts contains literary strategy for embodying her conception of the body as an emotional entity and mechanism. While Braddon adopted Gothic narrative conventions in her early ghost stories, she is not intrigued by the fantastic and powerful appearance of ghosts. She is more conscious of the natural appearance of ghosts, which come back to those people who used to be connected in some ways. Ghosts are the dead who are to be remembered and recalled with an intense sense of emotion. Braddon writes ghost stories by introducing the plot of crimes and secrecy, but her true concern is not the sensational body of the ghost, but rather its emotional body; the ghosts of the dead should remind people of their lost and buried emotions.

Braddon herself had many emotional experiences and suffered from depression and mental shock. Her experiences of the deaths of her child and her mother were influential in forming a certain sentiment towards death; furthermore, it is said that she was shocked by the harsh reviews of her sensation fiction, which were intensified due to her relationship with Maxwell. Jennifer Carnell says:

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[93] Braddon, *The Cold Embrace*, p.217.

> Braddon was especially vulnerable in the early part of her career to the criticism the difference in her status attracted. Her relationship with Maxwell would have become harder to conceal once she became famous, and the press and public became interested in the private life of the popular young novelist. The critics implicitly suggested that the immorality of her fiction stemmed from deficiencies in her own life; […].[94]

In her sensation fiction, the relationships between the body and emotion, between physical sensations and emotional reactions, are treated so 'sensationally' that body becomes a sensational site of repressed emotions that are fearful of detection and exposure. After producing a series of sensation novels, Braddon attempts to represent another aspect of 'repressed' emotions through the relationships between ghosts and their witnesses: one's emotions and sentiments accumulated to form a complex entity. This belongs to something very personal and should not easily be exposed to the public. In her life, Braddon was always concerned about the public's interest in her personal life. Because of her successful career and her scandalous relationships with Maxwell, she had to endure people's inquisitive eyes as much as critical responses to her novels. Andrew Maunder notes that 'although the public Braddon gave the impression of coping easily with fame, […] the private Braddon was often uneasy with it, and very conscious of its potentially debilitating effects'.[95] She was sensitive to people's reaction, and the disturbance of mind sometimes worked negative for her career. Braddon was reluctant to tell about her personal life, and her emotional experience was not easily exposed.

The intensity and sensibility that are involved in emotional experiences are also important for one's life experiences and social communication. Thus, in Braddon's ghost stories, the ghosts must return to earth with their emotional bodies,

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[94] Carnell, pp.170-71.

[95] Andrew Maunder, 'Introduction', in Andrew Maunder, ed., *Mary Elizabeth Braddon*, Lives of Victorian Literary Figures V, 1 (London: Pickering & Chatto, 2007), pp.xix-xxxi(p.xxix).

although the communication between their bodies and those of the living are not often very successful. However, Braddon's ghosts appear to recognise the complexity and profundity of the human heart. It can be said that the 'ghost' itself is a form of 'art' for Braddon; the ghost as a 'shadow', which continues to be used repeatedly in her stories, is her strategy for the purpose of displaying and concealing, in a delicate way, what lies within the human body.

Chapter 4

Ghosts and Houses in Charlotte Riddell's Ghost Fiction

As the popularity of ghost stories increased, ghosts in literature not only varied and multiplied in their types and manifestations but came to be less 'bodily'. As I have argued in chapter three, literary ghosts do not always intend to be a frightening object; the dead come back naturally to their friends, relatives, and families and they do not need to display their bodies ostentatiously, although the emotional distance between the ghosts and their witnesses becomes wider. Charlotte Riddell, I consider, also attempts to represent this emotional distance between ghosts and their witnesses by depicting those who have a modern sensitivity and do not become easily frightened or affected by the ghostly existence any more. Furthermore, Riddell distinctively uses a 'house' as a substitute for the role of a 'ghost'; Riddell's protagonists are less likely to be attracted by ordinary ghosts and more often intrigued by houses. As with Mary Elizabeth Braddon, Riddell's production of ghost stories in the 1880s demonstrates a tendency toward a decrease of interest in the bodily ghosts and the representation of their physicality. This final chapter examines Riddell's ghost stories and it aims to mark the shift I have argued in the thesis: from the 'bodily ghosts' represented in the 1840s and 50s to the ghosts represented as 'shadows' since the 1860s. Riddell's works in the 1880s, which I will examine in the following pages, further reveal that the 'reality' of her fictional ghosts is not attributed to human body.

The shift can also be understood more clearly by outlining another transition which happened around the same period in the scientific studies of mind and body. Hence, the introductory part of this chapter first starts with providing a brief outline of this transition by following the trends of physiology and psychology in the mid-Victorian period, and further pointing to their effect on Spiritualism in the 1880s,

in order to support and confirm what I have argued so far on the literary representation of ghosts. This introductory part then moves on to an introduction to Riddell's ghost stories and their contextual background.

a) The matter of soul, body, and mind

The mid-Victorian materialistic science of mind and body is best characterised by its persistent inquiry into the complex relationships between mind and body and its ultimate search for their ideal unity. As Jenny Bourne Taylor and Sally Shuttleworth explain, it started from rejecting the dualistic division between mind and body and aimed to wrest the issues of consciousness, memory, and the will away from 'the abstract realm of metaphysics', since the realm was necessarily linked to the long-time debates and disquisitions on 'soul' and God's creation; instead, it aimed 'to subject them to empirical criteria and practical application based on the study of physiology'.[1] This study of physiology enabled human bodies to be the object; in some theories body was treated as the principal mechanism of all the human functions that incorporated the realm of mind.[2] Although these physiological theories and studies were not totally exempt from the influences of spiritual and metaphysical ideas, the investigations 'threatened to disaggregate mental life into its material and cognitive components'.[3] By the 1870s physiology was established as the materialistic study of mind and body, which was 'securely anchored to undismissable scientific findings'[4].

It is this general interest in physiological studies and materialistic science in the mid-Victorian period that underlines the representations of 'bodily ghosts'.

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[1] Taylor and Shuttleworth, 'Introduction', p.xiv.

[2] For example, Rylance says that the debates on human automatism were familiar from the 1840s, and it came to be a point of controversy in the 1870s. T. H. Huxley and John Tyndall are given as examples of those who supported and encouraged the idea that physiological processes were able to be compared with the mechanical engineering of a machine; 'if the physiological body could appear mechanistic, so too might the mind' (Rylance, pp.91-92).

[3] Rylance, p.54.

[4] Rylance, p.70.

Brontë's idea of a mechanic body and Gaskell's idea of the regulated coordination between mind and body can be seen as those influenced by the trend of Victorian materialism. The interest in nerves and physical perceptions that most of the sensation novelists had, including Braddon, is also the product of the contemporary physiological science. On the other hand, as Braddon's ghost stories suggest, materialist ideas often put too much emphasis on the power of reason and empirical observation, leaving aside the matter of personal emotion and feelings, and the interrelation between mind and body could not always be a harmonious combination. In fact, by the 1870s 'the extension of physiological knowledge to psychology continued to be vigorously attacked', and '[p]sychological debate in the 1870s often made use of the language of warfare' to express one of the important issues that concerned 'the relationship between psychology and the physiological body'.[5] For psychologists, some materialist theories that viewed human body and its structure as a purely mechanistic form or the sensory system of reflexes were recognised to be the negative results of materialist reductionism. Hence, particularly after the 1870s, this kind of antagonism paved the way for explorations into an independent entity of mind, which resulted in the development of the science of psychology around the end of the century.

It can thus be said that the 'materialist science of the self' during the mid-Victorian period gradually changed its focus and target at each stage in a historical process, from soul to body, and then to mind.[6] Viewed in this light, Braddon's ghost stories in the 1870s (and Riddell's ghost stories in the 1880s) were actually published in the transitional period from physiology to psychology, from body to mind, in the fields of materialistic science. Hence, Braddon's representation of ghosts as 'shadows' can be recognised as proof that the period's interest now moves

[5] Rylance, p.70, 74, 75.
[6] Taylor and Shuttleworth, 'Introduction', p.xiii.

from body to mind; her fictional ghosts do not show their whole bodies visually and physically as integrated entities, and they can only show themselves through their 'reflections' or by way of presenting their body parts that do not signify anything meaningful. Here the body is disintegrated, and it is disconnected from mind and emotion. Braddon's fictional ghosts reveal that, whereas her idea of body necessarily draws on the contemporary physiology, she also questions some of the scientific approaches while paying keen attention to the matter of mind and emotion.

This changing attitude toward body can be regarded as one of the responses that attempt to repudiate the trends of materialism. When psychologists started to oppose the ideas of some physiologists who treated body like a machine in their obsession with automatism, sensation novelists also questioned the body which was required to be under self-regulation and control. Their interest in sensation and physiological reactions demonstrates this; furthermore, their concern also worked to be sceptical about the scientists' positivist attitudes to observe bodies empirically and anatomically, which often led to ignore the realm of private emotion or, more often, trample on human's heart; Pamela Gilbert comments on the authoritative ability of doctors in sensation novels, who seek and judge one's inner life as physiologists: 'The "expressionless" neutrality of scientific medicine' has 'its oracular ability to penetrate the secrets of the human heart', but 'it could also seem inhuman and unsympathetic'.[7] These opposing attitudes to scientific materialism and anatomical approaches continued in the latter half of the century, which increased the relative importance given to the study of mind and 'consciousness' in the 1880s.[8]

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[7] Pamela K. Gilbert, 'Sensation Fiction and the Medical Context', in *The Cambridge Companion to Sensation Fiction*, ed. by Andrew Mangham (Cambridge: Cambridge University Press, 2013), pp.182-95 (p.189).

[8] The study of 'consciousness' by William James is one of the examples, and he proposed a system that forms a psychological entity, which was equipped with 'an ability to respond to uncertain and unpredictable internal and external environments freed (unlike machines) from programmed routines and responses' (Rylance, p.102).

This transition from body to mind can be identified not only in the literary representations of ghosts but also in the Spiritualist phenomena in the 1880s. As I mentioned in the introduction of this thesis, full-body materialisations continued to be one of the most popular phenomena at least into the early 1870s. After the 1880s, however, Spiritualists came to be intrigued more often by telepathic communications between the dead and the living, which placed high importance on their psychological aspects. This movement was chiefly led by the Society for Psychical Research, which was founded in 1882. The society's extensive investigations into psychical phenomena were based on 'discredit of physical mediumship'.[9] Janet Oppenheim explains the SPR's subjects of inquiry as follows:

> In so intellectual a circle of investigators, the grosser forms of spiritualist materializations, redolent with fraud, tended to have less appeal than the mental phenomena of mediumship. Automatic utterances, oral or written, the possibility of telepathic communications between two or more people, the relationship between hypnotism and telepathy were all questions deemed worthy of intensive study for what they might reveal about the workings of the human mind.[10]

Spiritualists changed the focus of their investigations from full-body figures of the dead to the power of telepathy between the living and the dead. Literary representations of ghosts had already lost their physical significance by then, but in terms of communication, literary ghosts and Spiritual manifestations in the 1880s shared their cultural roles in having people reconsider various conditions of human bonds in family, community, and society. Among them, members of the SPR aimed to reveal the workings of the human mind through their scientific investigations into these various manifestations and media of communication.

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[9] Kontou, p.143.
[10] Oppenheim, p.120.

Furthermore, this change of trends in Spiritualism occurred not only because the 'physical mediumship' was very often reported as fraud. The SPR was also against and challenged the reductionism of materialistic science, supporting and aligning with the contemporary movement of psychology. Henry Sidgwick, first president of the SPR, was deeply concerned that the independent faculty of the will was 'surrounded by the brutish hordes of physiological functions'.[11] Members of the SPR generally had a 'distaste for the mechanistic approach to psychology' and its deterministic process; 'when [they] studied the workings of the mind, they were not prompted by the goal of reducing mental functions to physicochemical laws or canons of biology'.[12] The goal of the SPR is to 'redefine science in their own terms and to argue against the contemporary concept of positivistic science'.[13] They attempted to wrest their study from the materialistic science and incorporate it into the new fields of psychology.

In one aspect, however, the SPR made good use of materialistic approaches in that their approach was based on empirical methods and they often adopted 'the interpretative framework that scientific naturalism had imposed on their world'.[14] Frederic Myers, who found the SPR with Henry Sidgwick, while inserting his ideas of mental telepathy into such a framework, 'sought to stretch the boundaries of the natural world beyond physical causes and effects into the realm of spirit'.[15] One of his explorations can be typically found in the idea of 'phantasms of the living', which are 'ghosts' of the dying and the just-dead. The word 'phantasm' is actually used to 'modernise' the supernatural phenomena 'within the precepts of scientific naturalism' and take a certain distance from the popular phraseology (for example, 'ghosts').[16]

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[11] Rylance, p.73.
[12] Oppenheim, p.246.
[13] Oppenheim, p.200.
[14] Oppenheim, p.152.
[15] Oppenheim, p.200.
[16] Shane McCorristine, *Spectres of the Self: Thinking about Ghosts and Ghost-Seeing in England, 1750-1920* (Cambridge: Cambridge University Press, 2010), p.140.

Moreover, this scientific investigation aims to examine not only the mechanism of the 'phantasm' itself but also that of emotion; Shane McCorristine maintains that, in the period when distance from the other became increasingly painful and it 'necessitated new methods of cultivating a reassuring intimacy', the book of *Phantasms of the Living* charts a complex terrain where 'the community of sensation, as a new type of public-private intimate relationship, offered an outlet for expressing the fractured and conflicting emotions […] within the framework of a progressive knowledge network'.[17] During the period when emotional distance was keenly felt, even though 'emotional detachment was seen as necessary condition of the scientific method, […] psychical researchers had to grapple with this problem as they studied the highly emotive subject of spiritual communication'.[18] Problems of emotion and sympathy continued to be a critical issue in these overall trends of change from physiology to psychology, from body to mind, and this awareness can be identified in Riddell's ghost stories, which I will argue in this chapter.

b) Introduction to Riddell's ghost stories

The number of ghost stories continued to increase along with the growth of periodicals in the latter half of the Victorian period. Statistics show that 'the exponential growth of magazines through the second half of the century' can be seen in their increasing number 'from 406 in 1860 to 1,033 in 1880', and 'ghost stories formed a mainstay of nineteenth-century periodical publishing'.[19] Charlotte Riddell is one of the popular writers who experienced this power of publishing industry, and

[17] McCorristine, p.148, p.155.
[18] Mackenzie Bartlett, 'Mirth as Medium: Spectacles of Laughter in the Victorian Séance Room', in *The Ashgate Research Companion to Nineteenth-Century Spiritualism and the Occult*, eds. by Tatiana Kontou and Sarah Willburn (New York: Ashgate Publishing, 2012), pp. 267-84 (p.279).
[19] Anthony Mandal, 'The Ghost Story and the Victorian Literary Marketplace' in *The Routledge Handbook to the Ghost Story*, eds. by Scott Brewster and Luke Thurston (New York: Routledge, 2018), pp.29-39 (p.36).

along with Braddon, she worked as a representative of women editors of several magazines since the 1860s. She worked as an editor of *Home Magazine* and *St. James Magazine* and participated in their discursive arena by writing many short stories. She first won the reputation of a writer for her novels treating the subjects of city commerce and finance, and then she became also well known for her ghost stories. Emma Liggins points to an important fact about Riddell that, during the period when short stories developed as the publishing form, she is notable 'for her longer supernatural novels and for producing one of the first collection of ghost stories, which were only beginning to appear in collected form by the 1870s and 1880s', and these forms of novella and a collection of stories 'allowed for greater commentary on social mores and more details about a wider range of characters'.[20] During the period when ghost stories proliferated, it seems that she sought for a new mode of writing for her ghost stories, which came to be produced in certain patterns.

Riddell most often prepares the settings where a haunted house is the focus and locus of her ghost stories and presents its significance as a useful device for ghost stories as an important representational form. Riddell's interest in haunted houses explains some trends involving the representation of literary ghosts. First, 'the haunted house narrative' was already 'a very popular sub-genre of the ghost story', and such a narrative had been written by many writers including Charles Dickens, Sheridan Le Fanu, and Edward Bulwer-Lytton, to name a few.[21] It can be said that the haunted house narrative 'became established in the mid-Victorian period and readers became increasingly familiar with its conventions'.[22] Nick Freeman explains that the haunted house narratives can be divided into 'two basic categories: knowing and unknowing

[20] Emma Liggins, 'Introduction', in *Weird Stories*, ed. by Emma Liggins (Brighton: Victorian Secrets, 2009), pp.i-vi (pp.i-ii).
[21] Liggins, p.ii.
[22] Nick Freeman, 'Haunted Houses' in *The Routledge Handbook to the Ghost Story*, eds. by Scott Brewster and Luke Thurston (New York: Routledge, 2018), pp.328-37 (p.330).

encounters', and he gives many examples of the former case from the ghost stories written in the latter half of the nineteenth-century, in which the confrontation of ghosts normally happens with 'those who know of, or believe in, their existence' and, thereby 'motivated by intellectual and scientific curiosity', enter the house 'for a feat of courage or the resolution of an enigma'.[23] It can be said that this pattern came to be already the convention in the haunted house narrative around the time when Riddell started to write ghost stories and that she attempted to write a story of a character who did not have much interest in haunted houses and no more believed in ghosts.

Houses in Riddell's ghost fiction have similar characteristics in terms of their location and interior descriptions. Often these uninhabited houses haunted by a ghost are situated in the 'suburbs'. The houses are old and look deserted like most typical haunted houses, but for middle-class members of the younger generation, they are not the objects of horror and the uncanny, and they are more often regarded as appealing objects retaining practical value as a property and targets for their financial speculation. Riddell's houses set in these particular areas seem to embody their practical significance rather than their literary significance of being haunted houses. In the ghost fiction which follows the Gothic atmosphere, haunted houses are often alienated from the centre of the dwelling place or located in wild nature; it is also difficult to identify them with particular places. On the other hand, Riddell's houses are situated close to the city life and surrounded by other houses.

In Riddell's ghost stories, young protagonists come to settle in a haunted house as either a temporary or a permanent residence. Most of them belong to the well-to-do middle class, having experienced failures in the past; they are not able to take over their family business, or are separated from family members for particular reasons. Because of these situations, they must maintain their social status by occupying their

[23] Freeman, p.329.

proper house and its neighbourhood. For them, the house's 'value' is determined by some complicated factors that connect the house to its external surroundings. Then, the haunted houses in Riddell's stories not only possess an immediate value in the present but also represent some potential value for their survival and future management of life in the transitory and unstable areas of the Victorian suburbs. With this point in mind, I will argue that Riddell's houses behave like ghosts; they are revealed not only as something old and antique, gothic and uncanny, but as a certain entity that can potentially serve as a circulating medium, 'a formless form' that can occupy a particular space and time while continuing to move and transform itself. Houses, for Riddell, are not just conventional props of the long literary tradition of ghost fiction, but rather are symptomatic of the modern city.

This chapter focuses on her ghost story collection entitled *Weird Stories*, which deals with many types of Victorian suburban houses, thus showing her deep interest in the relationships between a ghost and a house. This collection was presumably written in the 1870s, since she moved to London from Ireland in 1855 and first won fame as a professional writer by the publication of *George Geith of Fen Court* in 1864. The collection itself was published in 1882; Liggins notes that 'it is not known whether the six ghost stories […] had been previously published in periodicals, or were written specifically as a new collection, though critics have tended to assume the latter'.[24] I will analyse each kind of houses represented in these stories, in detail, as a part of my attempt to reveal Riddell's interest or aim in publishing this collection. I will then move on to examine the crucial point, the relationship between a ghost and a house, while exploring her concerns in Victorian daily life revolving around emotion, money, and body.

[24] Liggins, p.ii.

I. Disharmony between the Exterior and Interior: Suburban Houses in *Weird Stories*

1. 'Exteriors' of the suburban houses

1.1 Various styles and suburban landscapes in *Weird Stories*

Riddell's ghost story collection, *Weird Stories*, consists of six narratives, all of which recount the tale of ghostly happenings that take place inside the particular space of a house, or in an area surrounding a house. Each narrative depicts a different type of houses; they vary in terms of size, structure and their living environment. The amassing of these six house-narratives shows that Riddell was particularly intrigued by the relationships between ghosts and houses. Certainly, an old haunted house is one of the most typical settings of ghost stories, but what is unique to her representation of houses is that she takes the house as an actual and practical entity, which reflects certain community preferences and social demands of the period. Riddell's houses also share certain characteristics in that they reflect the development of the Victorian suburbs, especially around London.

In this collection, most of the protagonists are young, middle-class men (mostly upper-middle but some lower-middle class), who are seeking (or have found) a suburban house to purchase or to rent. Among the six, 'Walnut-Tree House' and 'The Old House in Vauxhall Walk' are stories in which the houses are located south of City of London, a southern growing area in the latter half of the nineteenth century. According to Lara Baker Whelan's study, Stanford's *Library Map* of 1862 indicates that 'the leading edge of expansion [of the suburbs] has come as far south as Streatham and Tooting Bec'; by the end of the nineteenth century, the centre point of London had already shifted from the junction between the City and Westminster to the junction between Green Park and Hyde Park.[25] This means that the southern area of

[25] Lara Baker Whelan, *Class, Culture and Suburban Anxieties in the Victorian Era* (New York:

Vauxhall and Lambeth, where Riddell locates her haunted houses, was changing at the time she wrote these stories; the area was becoming more and more populated, becoming almost integrated into the central London, or at least recognised as the close proximity to the centre. This also implies that the area would gradually shift into slums. Most of the other houses presented in this collection are also located in the suburbs of a city, or at least in a place where some environmental changes happened because of urbanisation or an unstable flow of people moving in and out of the city.

Riddell thus chooses specific areas to locate the houses to be haunted. At the same time, the differences among types of the buildings she depicts demonstrate the variety of houses possible in this environment, while the surrounding landscapes and living environment also differ in each story. This can be understood from Riddell's careful and detailed descriptions of the exterior of houses. The 'exterior' here means the whole external context of the houses including grounds, paths, gardens, and streets, as well as the physical structure and outward appearances or style of the houses. In addition, this representation of the 'exterior' can be contrasted with the stylised or stereotypical character of the 'interior' of the houses, which is to be examined later in this chapter.

1.2 City suburbs

As for the detailed 'exterior' of houses, the story of 'The Old House in Vauxhall Walk', for example, begins with a description of the 'dreary district of London' with poor people walking and crouching in the streets, thus giving both the protagonist and the reader a shock while appealing to their sentiments.[26] To the protagonist's surprise, a row of the houses (including the haunted one) in this characterised area of Vauxhall and Lambeth seem all to be tenanted by lower-class

Routledge, 2010), p.5.

[26] Charlotte Riddell, *Weird Stories* (Brighton: Victorian Secrets, 2009), p.99.

people, reflecting the situation of certain suburbs at the time. During the Victorian period, many old, relatively large buildings in the cities or towns were vacated by middle-class people who sought their own single, detached houses in another lower-density suburb.[27] Lower-class people with stable income were able to occupy the older houses instead. The urbanisation and increasing population density pushed the suburbs outwards. This new and modern landscape of the city and its suburbs becomes Riddell's focus in this story.

On the other hand, in the story titled 'Walnut-Tree House', the haunted house is located near Vauxhall Walk, standing 'at the corner of a street leading out of Upper Kennington Lane'; it is presented as another type of the suburban house, and its exterior is totally different.[28] The house is 'a great red brick house', and it is described as originally 'a gentleman's seat in the country probably when Lambeth Marsh had not a shop in the whole of it'.[29] It was built 'when London was comparatively a very small place, and its present suburbs were mere country villages', which suggests that it is one of the houses built in the area where it was part of the countryside.[30] The house used to be surrounded by 'a small park', which is now 'cut up into building ground and let off on building leases'.[31] Regarding Victorian housing, Trevor Yorke explains that it was 'in the form of either rows of streets or more luxurious landscaped developments' and suggests that the suburban developments took place both in the city and the countryside.[32] He says that the land was 'divided up and sold block by block to speculative builders', who would often 'buy up a small number of plots and build just a short row of houses' because of their limited funds.[33] The great house in

[27] Trevor Yorke, *The Victorian House Explained* (Newbury: Countryside Books, 2014), p.11.
[28] Riddell, p.2.
[29] Riddell, p.2.
[30] Riddell, p.2.
[31] Riddell, p.2.
[32] Yorke, p.13.
[33] Yorke, p.13, p.14.

the story also seems to be under the pressure of the construction of houses. Along with the area's absorption into the city, the house comes to be a desolate old house now surrounded by an urban landscape of unhealthy streets and buildings. This is another common situation of the city's suburbia, where some relatively large but vacant houses are to be seen.

1.3 Rural suburbs

Riddell also sets haunted houses in some rural areas, where some forms of urbanisation can be detected, for example in the change of their rural scenery by the railway opening, or in the boom of the real estate business in the neighbourhoods. For example, the major scenes in the story of 'The Open Door' are clearly divided between city and the countryside; the former is represented by the office of 'auctioneers and estate agents' located in 'St Benet's Hill, City', and also their client's office, the headquarters of a foreign trading company located in central London. In contrast, the countryside is represented by an old manor house called Ladlow Hall situated 'away down in Meadowshire, in the heart of the grazing country'.[34] Ladlow Hall is a typical house of the Classical style fashionable in the eighteenth century, 'a square, solid-looking, old-fashioned house, three stories high, with no basement', with 'four windows to the right of the door, four windows to the left'; a long avenue 'bordered by rows of the most magnificent limes' leads to the house; its grounds are surrounded by a park suggesting a rural scene of 'deer browsing and cattle grazing' with the distant sound of 'a sheep-bell'.[35] Although the house looks magnificent, it is now held by an affluent merchant engaged in foreign trade, who takes it on a lease to profit by managing the property.

This story shows the management of country estates by members of the

[34] Riddell, p.28-29.
[35] Riddell, p.41.

affluent middle class, which is another example of the development of the rural suburbs. Yorke explains that in the Victorian period, agricultural land gained its value not only for farming but for 'the money which could be made from the approaching wave of suburban housing', and the landowner often sold or 'lease[d] the land to an individual or estate development company', with the intention of converting the land into the suburbia.[36] 'The Open Door' is a story whose protagonist works as a clerk in the estate agent's office and solves the mystery of Ladlow Hall. In doing so, he actually blocks this housing trend and the rapid urbanisation for the sake of Lord Ladlow, aiming to preserve the natural landscape of the countryside. The place is under threat of being suburbanised and much populated, as can be recognised in a comment hinting at the pride of the neighbourhood: 'such trains as condescended to carry third class passengers' would not stop at the nearest station.[37] This is to maintain the exclusivity of the area, since 'railway companies were known to only issue first-class tickets to the suburban stations so the undesirables would not be encouraged to settle there'.[38]

While presenting various types of houses in the developing suburbs, Riddell also depicts the influence of suburban development on people's tastes and their valuation of nature, privacy, and modern convenience. For example, she introduces a farming boom in the story of 'Nut Bush Farm' and suggests the middle-class ambition and dream of financial success by running a farm in the pastoral environment. The male protagonist of 'Nut Bush Farm' gives up office work in London due to his certain illness after some accident at his work, and he starts a business on a farm in Kent during his convalescence. The house whose tenancy he is able to hold at last is ideal for him: 'one not too far from London; and "not too big"', as his father used to

[36] Yorke, p.13.
[37] Riddell, p.43.
[38] Yorke, p.39.

advise him.[39] The house is not 'an old Tudor house', nor is it 'a mansion', but rather 'a "small cottage with land"', as the local agent identifies his preferences.[40] Surrounded by 'a close-cut lawn which sloped down to the sunk face', the house has 'projecting gables in the front', with 'the recessed portion of the building having three windows on the first floor'; 'both gables were covered with creepers, the lawn was girt in by a semicircular sweep of forest trees', which consist of traditional trees of hawthorns, chestnuts, a copper beech and a birch rose.[41] This description of the house is likely to be associated with a traditional rural English barn; however, as it is described as a 'cottage' with 'projecting gables', surrounded by traditional trees, it could represent one of the Gothic styles (in architecture), which were popular among the prosperous middle-class people who planned to run farm business in the mid-nineteenth century.

The boom in agriculture found the people aspiring 'to be on an equal footing with the urban industrialist' and to live in 'practical, solid-looking, detached houses'.[42] A 'small suburban detached house with its own garden' was certainly an ideal space for the middle class, and it 'owed something to the cult of the Picturesque' of the eighteenth century.[43] The popularity of Gothic Revival in the Victorian period was considered to be 'a peculiarly national style'.[44] The trend expanded to the rural suburbs, and the house often appeared in the form of a rural cottage reassuring English traditional values and aesthetics. This house might reflect the trend of the latter half of the century known as the 'Domestic Revival' that gradually 'turn[ed] away from strict Gothic forms […] towards the "Old English", Vernacular, and "Queen Anne" manners'.[45] Although the house's style is not specifically identified, the story shows

[39] Riddell, p.61.
[40] Riddell, p.61-63.
[41] Riddell, p.64.
[42] Yorke, p.39.
[43] Roger Dixon and Stefan Muthesius, *Victorian Architecture* (London: Thames & Hudson, 2012), pp.47-48.
[44] Roger Dixon and Stefan Muthesius, p.21.
[45] Roger Dixon and Stefan Muthesius, p.23.

the middle-class ambition and dream for the countryside at the time.

Riddell's ghost stories thus present various 'exteriors' of the houses in the context of diverse suburban environments. In addition, all these houses are haunted and are therefore uninhabited inside, which makes them look quite peculiar for all the realistic descriptions of their exteriors. Moreover, most of the descriptions of the 'interior' of these haunted houses are shown instead as uniform compared to the variety of the 'exterior'; the representation of the interior is often simple, formulaic, and abstract. Readers who might expect some fear or excitement in the moment when one of the young protagonists enters the haunted place will be disappointed in any of these stories, since the interior also lacks horror, eeriness, and the grotesque. The 'interior' and the objects inside are too age-stricken for the young protagonists as even to lose their nerves. I will explore this seeming disjunction or incoherence of the two 'faces' of the houses in more detail, offering examples from the stories of 'The Old House in Vauxhall Walk', 'Walnut-Tree House' and some other stories from this collection.

2. 'Interiors' of the suburban houses

2.1 'The Old House in Vauxhall Walk'

In the beginning of 'The Old House in Vauxhall Walk', the narrator first describes the poor neighbourhood of Lambeth area, and then gradually focuses on the protagonist walking on a street, who mutters, 'Houseless—homeless—hopeless!'

> Many a one who had before him trodden that same street must have uttered the same words—the weary, the desolate, the hungry, the forsaken, the waifs and strays […] that are always coming and going […] over the pavements of Lambeth Parish; but it is open to question whether they were ever previously spoken with a more thorough conviction of their truth […]

than by the young man who hurried along Vauxhall Walk […].[46]

This elaborate sentence first brings readers' attention to the group of people walking around in the parish, which has seemingly become like a slum, then spotlighting the young man and specifying the street called Vauxhall Walk. The narrator, after describing the figure of this young man who looks like a gentleman and is thus distinguished from pedestrians, goes on to explain the environment of the area; the Thames is nearby, with 'the fumes of the gas' hanging around; the street is 'muddy' and the pavement is 'greasy'.[47] These filthy sights and conditions might be typical of the metropolis, but cotemporary readers would recognise the area as part of the growing suburbs. The area is not only for the poor people; the place is already populated with a mixture of people from different social classes, as can be seen in the protagonist's encounter after this scene with his former servant, who belongs to the upper-lower class because he used to be engaged in domestic duties of the affluent family of the protagonist.

Furthermore, the district's suburban features can be more clearly recognised from the exterior of the houses: 'the houses, so large and good—once inhabited by well-to-do citizens, now let out for the most part in floors to weekly tenants'.[48] This depicts a situation where the population grows rapidly, so that big houses are divided into floors to rent them out more cheaply to lower-class people. According to Whelan, the Victorian suburb in general, which was to be expanded as an ideal space for the middle class, was in reality 'a constantly shifting, economically unstable, socially heterogeneous space where once-respectable middle-class neighbourhoods could become working-class refuges within ten years, and full-blown slums within forty'.[49]

[46] Riddell, p.99.
[47] Riddell, p.99.
[48] Riddell, p.100.
[49] Whelan, p.2.

In this situation, 'the state of the house mirrors the state of the neighbourhood'.[50] Both the poor and the well-to-do, the miserable and the respectable, come and go continuously through the house, which reveals a phase of social life that moves towards the integration of different classes of people rather than their division or segregation.

On the other hand, once the protagonist of the story, Graham Coulton, steps into one of these houses, which is actually now tenanted by William, who used to be his servant, the house turns out to be quiet and still, and it appears very much old-fashioned and behind the times:

> An old, old house, with long, wide hall, stairs low, easy of ascent, with deep cornices to the ceilings, and oak floorings, and mahogany doors, which still spoke mutely of the wealth and stability of the original owner, who lived before the Tradescants and Ashmoles were thought of, and had been sleeping far longer than they, in St Mary's churchyard, hard by the archbishop's palace.[51]

The whole atmosphere is created to emphasise its age and the house reminds the reader of a history that goes back to the seventeenth century or beyond, since Tradescants and Ashmoles are mentioned, who were prosperous in the seventeenth century in relation to the Lambeth garden and the museum.[52] William, the present tenant who occupies the whole house, is now ready to move out; much of the furniture is removed, leaving the house almost empty. It is only left with its original fixtures and bequeathed furniture, which also highlights the reality of its age. Its structure and

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[50] Whelan, p.77.

[51] Riddell, p.101.

[52] John Tradescant the elder established the famous museum, or the cabinet of curiosities, in the 1630s, which 'brought fame to Tradescant in equal measure to his gardening activities'. John Tradescant the younger bequeathed the museum and collection to Elias Ashmole. (*Oxford Dictionary of National Biography* <http://www.oxforddnb.com.ezproxy.lib.bbk.ac.uk/> [accessed 6 August 2017])

interior ornaments might be associated with those of the Jacobean or so-called Queen Anne styles, which is subtly hinted by a couple of pieces of furniture left, 'an oaken settle' and 'a large mirror let into the panelling […] with a black marble console beneath it'.[53] The age of the building construction can be dated back further, but what is of interest here is that the 'interior' is thus contrasted to the 'exterior'; Graham considers the place as a new type of refuge or lodging for the common people, but the inside of the house still manifests the traditional establishment of the house, 'the wealth and stability of the original owner', its grandness and its history.

In the light of a literary tradition, it can be said that the interior is full of the Gothic atmosphere. In a sense, the interior is typical of the haunted mansion, or the old manor house represented in the novels that follow the Gothic tradition. *Jane Eyre* offers a relevant comparison. Thornfield Hall is presented to readers with a fully Gothic atmosphere, partly because the plot prepares for the later revelation of the incarcerated woman in the attic. On entering the hall, Jane is deeply impressed by 'that wide hall, that dark and spacious staircase', with specific features of oak floors and steps.[54] Many pieces of old-fashioned furniture on the third floor, which has the 'air of antiquity', also attract Jane and inspires her imagination; for example, the 'chests in oak or walnut […] with their strange carvings of palm branches and cherubs' heads, like types of the Hebrew ark' are very 'interesting' to her.[55] This strange antiquity is also shared with the pieces in the old house in Vauxhall Walk as well, with 'the old-world chimney-piece so quaintly carved, and the fireplace lined with tiles, each one of which contained a picture of some scriptural or allegorical subject'.[56] Although Riddell withholds too specific a description and what kind of carvings and subjects are rendered precisely is not known, this visual representation of

[53] Riddell, p.102.
[54] Charlotte Brontë, *Jane Eyre* (London: Penguin Books, 2006), p.116.
[55] Charlotte Brontë, *Jane Eyre*, p.125.
[56] Riddell, p.102.

carvings and allegorical ornaments is evidently a conscious invocation of 'the Gothic'; readers can sense a rather authentic Gothic atmosphere by the mere mention of some pieces of ancient furniture and ornaments, or some layouts of rooms and stairs, or a certain structure of the building.

It is noted, however, that the protagonist Graham is totally unimpressed by this apparent Gothic atmosphere, nor does he have any fear or presentiments on his first step into the empty house. In contrast to Jane Eyre, who gets overwhelmed by the picturesque scenery and soon falls into a romantic mood, Graham only gets surprised by the fact that the house and rooms are rather too big for his former servant and his family to occupy:

> "Had you the whole house, then, William?" asked Graham Coulton, in some surprise.
> […]
> Tired though he was, the young man could not repress an exclamation of astonishment.
> "Why, we have nothing so large as this at home, William," he said.[57]

Graham is depicted here as a character who is young, ambitious and practical. He is, first of all, insensitive to the literary ambiance; what is 'interesting' to him is how to find a shelter and how to make fortune to live in a house that is well-provided and suitable to his own status. What surprises him at this point seems to be the fact that such a large house could now be occupied by a person from the lower class, and that the house itself has become a target for tenancy at all. Thus, what is 'interesting' to him lies in a social change and transformation, rather than the long-inherited tradition and history associated with the house.

[57] Riddell, p.101.

2.2 ‘Walnut-Tree House’

Graham is portrayed as a typical young man belonging to the well-to-do middle class, and in this sense his reaction reflects the upper-middle-class perceptions that are particularly insensitive to historical ambiance and literary embellishment. The description of the old-fashioned interior and the representation of a young man insisting in occupying its space without any fear or artistic sensibility is a combination that Riddell typically presents in this collection of ghost stories. Another example, ‘Walnut-Tree House’, sets its haunted house in the same southern district of London; it begins with a scene where the protagonist, Edgar Stainton, is going to occupy a house, finding himself the heir of the former owner. The house in question has been untenanted and empty for a long time because of a rumour of a child’s ghost haunting the place. In the Walnut-Tree House, there is a wide staircase in the hall, and later in the story the child-ghost glides up it with his ‘swift, noiseless feet’.[58] The library features ‘polished oak boards’ and a ‘richly decorated ceiling’.[59] What is most Gothic about in this room is that a ‘convex mirror, in which the face of any human being looked horrible and distorted’ hangs between the windows, although it is not involved with the ghost in the story.[60]

Furthermore, in this Gothic atmosphere, Edgar’s impression is similar to that of Graham: ‘all the appointments of the apartment […] gave Edgar Stainton the impression that it was a good thing to be the owner of such a mansion, even though it did chance to be situated […] much out of the way of fashionable London […]’.[61] The interior only affects him when it is contrasted with the exterior of the house, which leaves a certain impression on him:

[58] Riddell, p.11.
[59] Riddell, p.9.
[60] Riddell, p.9.
[61] Riddell, p.9.

> […] the appalling silence of everything *within* the place, when contrasted with the noise of passing cabs and whistling street boys, and men trudging home with unfurled umbrellas and women scudding along with draggled petticoats, *might well have impressed even an unimpressionable man*, and Edgar Stainton, in spite of his hard life and rough exterior, was *impressionable and imaginative*.
>
> "It [the house] has an 'uncanny' look, certainly," he considered; "but is not so cheerless for a lonely man as the 'bush' […]."[62]

The expanding and urbanising suburbia is depicted in this story, too. A flow of people and newly built streets have altered what used to be a familiar landscape; 'rows and rows of houses, and line after line of streets, have obliterated all the familiar marks'.[63] A succession of houses and streets present a village transformed into urban suburbs, and the old, silent house standing alone in this growth moves the protagonist. It is true that the old house looks 'uncanny' and 'lonely', but what impresses Edgar is not so much a Gothic horror or sentiment inspired by the house as an incongruity or a sense of distinction made between the house and its surroundings. It is not that he is 'unimaginative' and 'unimpressionable', but he is a man impressed with his own middle-class sentiments, not with 'aristocratic' sensibilities. Edgar's imagination is not grounded in a literary or aesthetic sense towards the traditional aspects of the house; rather, he is stirred by some other of its aspects.

In this sense, most of Riddell's stories in this collection act on something new in middle-class perceptions and sentiments by intentionally using the conventions of 'the Gothic' while nullifying its effects at the same time. These ghost stories depict new sensations and emotions replacing the 'Gothic' reactions to the old and strange, which had invoked desolation and a sense of beauty and horror.

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[62] Riddell, p.6. Italics mine.
[63] Riddell, p.2.

3. Losing aesthetic significance of ‘the picturesque’

Furthermore, in these stories Riddell reveals a superficial admiration of the middle class for ‘the picturesque’. ‘The picturesque’ is an idea originally developed out of an aesthetic sense that can detect beauty and horror particularly in natural landscapes, and its popularity is associated with the literary trends of ‘the Gothic’ in the eighteenth century. Riddell introduces this literary concept and images of ‘the picturesque’ to uphold and question them at the same time. For example, the protagonist of ‘The Open Door’, Phil (Theophilus) Edlyd, is a young lower-middle-class man, who typically admires a country landscape and dreams of living in the rural suburbs with his girlfriend, Patty, as his future wife. He works as a clerk at an estate agent’s office in London, and is ‘one of the few people left on earth who love the country and hate cities’.[64] He decides to solve the mystery of the haunted house called Ladlow Hall mainly because he is in desperate need of money, but also because he wants to escape the city life. In this story, too, an impression of a difference or an incongruity between the exterior and the interior of the house is shown through Phil’s eyes and perceptions.

The ‘interior’ is again Gothic with its typical wideness and darkness. An old staircase and decorative ornaments and statues can be associated with former times:

> [M]y eyes soon grew accustomed to the comparative darkness, and I found I was in an immense hall, lighted from the roof, a magnificent old oak staircase conducted to the upper rooms.
>
> The floor was of black and white marble. There were two fireplaces, fitted with dogs for burning wood; around the walls hung pictures, antlers, and horns, and in odd niches and corners stood groups of statues, and the figures of men in complete suits of armour.
>
> To look at the place outside, no one would have expected to find such a hall.[65]

[64] Riddell, p.40.
[65] Riddell, p.41.

The mystery of this haunted mansion lies in the fact that there is a door that cannot be kept shut, but Phil does not appear to mind this problem at all, just being practically amazed by the number of doors that the house could contain: 'I looked around me—doors—doors—doors—I had never before seen so many doors together all at once'.[66] Even after he finds the room in question, which again looks Gothic and gloomy with 'the windows high from the ground', 'the antique furniture', 'the gaping chimney', and 'the silk counterpane that look[s] like a pall', he only thinks 'pettishly' that '[a]ny crime might have been committed in such a room' and looks at the door 'critically'.[67] He is affected to a certain extent by the atmosphere; however, he is not frightened or overwhelmed, reacting realistically and logically and with less imagination.

On the other hand, Phil is much impressed and astonished by the 'exterior' of the house, especially by the picturesque views widely commanded 'over wood, and valley, and meadow'; he is amazed by the scenery where the house is surrounded by the ground 'shelved down to a stream, which came out into the daylight a little distance beyond the plantation, and meandered through the deer park.'[68] The other side of the house also commands gardens, a farmyard with cows and oxen, and rich meadows and fields:

> "What a beautiful place!" I said. "Carrison [a rich merchant who now owns the hall] must have been a duffer to leave it." And then I thought what a great ramshackle house it was for anyone to be in all alone.[69]

This remark reveals his admiration of this natural landscape, but at the same time he is

[66] Riddell, p.42.
[67] Riddell, p.44.
[68] Riddell, p.42.
[69] Riddell, p.42.

disappointed with the antiquity of the house and feels awkward with the disharmony which the interior of the house gives to its exterior. What he loves is a typical picturesque scenery spread outside with its rural serenity, richness, and dreaminess: '[w]ith every vein of my heart I loved the country […]: grass ripe for the mower, grain forming in the ear, rippling streams, dreamy rivers, old orchards, quaint cottages'.[70] It can be said that these simple phrases typically embody the general middle-class 'cult of the Picturesque' (quoted above), but this protagonist cannot identify any harmony that might have existed between this rural landscape and a ramshackle house.

A desolate and decrepit house used to be the target by the admirers of 'the picturesque', since sensitive feelings for ruins and old houses are important to feel the solemn power of nature, horrifying but beautiful. However, Phil's remark reveals a disparity between this tradition and a competing idea that ruins and decay are not something to be subsumed in the idea of beauty. This suggests that for the Victorian middle class, the idea of 'the picturesque' can no longer contain a sublime fear arising from the proximity of 'death' or 'extinction'; their modern perception is not a purely aesthetic sense that can inspire the imagination to feel the grand power of nature or deity. The theoretical relationship between the 'Gothic interior' and the 'picturesque exterior', between the concept and its visual appearance, is not harmonious, since 'the Gothic' becomes too old and aged for their perception, while 'the picturesque' essentially lacks beauty and terror it should combine because of the approaching urbanisation transforming the outline of wild and natural landscape into something artificial.

The aesthetic categories passed on from the eighteenth century to the Victorian period include those of the beautiful, the picturesque, and the sublime; it has been argued that these three aesthetic categories in combination inspired the ideal or

[70] Riddell, p.40.

'imaginative' landscapes of the suburbs, reflecting both the physical and mental reality of suburban spaces.[71] Indeed, Phil's admiration for natural landscapes shows how middle-class people weighed general ideas of 'the beautiful' when developing suburbs, yet it also seems that 'the beautiful' is equivalent to such vague qualities as serenity or dreaminess, rather than embodying such principles of physical beauty as classical harmony and symmetry of the landscape. Whelan maintains '[r]epresentations of the suburban ideal as beautiful cemented the connection of rest from labour (as a privilege of class) with an exclusively middle-class space', so that the beauty of nature comes to incorporate this very idea of escapism; the ideal suburbs should represent peace and rest.[72]

In the case of 'Nut Bush Farm', the protagonist's fancy for 'a small cottage with land' represents such a typical conception of 'the beautiful':

> […] All of a sudden the road turned a sharp corner and I came in an instant upon *the prettiest place* I had ever seen or ever desire to see.
>
> I looked at it over a low laurel hedge growing inside an open paling about four feet high. Beyond the hedge there was a strip of turf, green as emeralds, smooth as a bowling green—then came a sunk face, *the most picturesque sort of protection* the ingenuity of man ever devised; beyond that, a close-cut lawn which sloped down to the sunk fence from a house with projecting gables in the front […].
>
> It was *like a fairy scene*. I passed my hand across my eyes to assure myself it was all real. Then I thought "if this place be even nearly within my means I will settle here. My wife will grow stronger in this paradise […]. Such things as nerves must be unknown […]. Nothing but *health, purity, and peace*."[73]

Thus 'the beautiful' as a middle-class dream is connected closely with the idea of 'health, purity, and peace', while 'the picturesque' hints at a carefully man-made

[71] Whelan, pp.8-19.
[72] Whelan, p. 9.
[73] Riddell, p.63-64. Italics mine.

nature which can 'protect' inhabitants from external intrusion. Reflecting a middle-class concern for privacy, 'the picturesque' now represents something far from truly wild and rough nature.

However, in this story this atmosphere of dreamy fairyland is soon broken by the appearance of an old woman, an upstart from the lower class now managing the farm itself and only thinking about gaining money. Miss Gostock is described as a rough old woman, who is low-bred and rude but keen and canny in making money. Her habits are like the lower-class farmer, drinking a lot of beer and eating a pound of steak. She lives in a rustic house lacking in good taste and in maintenance: '[t]here was only a strip of carpeting laid down in the hall, […] the avenue gate, set a little back from the main road, was such as I should have felt ashamed to put in a farmyard'.[74] Her rough nature and sloppiness are represented by her house, which is a blot on the 'picturesque' landscapes. The protagonist feels awkward and unsettled, but regards her as a 'monstrous figure in a story of giants and hobgoblins', thus setting her in the context of a fairyland and fantasy.[75] The woman is a discord in his ideal land, a wicked intruder into the peaceful exclusivity of the area, but he wants to believe in his ideal of the 'picturesque', which assures him of 'health, purity, and peace' and brings him an expectation of safe settlement in the future, although at the same time everything looks to him like 'mere accessories in a play—as nothing which had any hold on the outside, everyday world'.[76]

From these two examples from Riddell's stories, neither 'the beautiful' nor 'the picturesque' embodies the aesthetic ideas inherited from the eighteenth century through the Romantic period; rather, they simply represent a middle-class desire for peace and stability, to be clean and healthy, and to be left in solitude and not having to

[74] Riddell, p. 64.
[75] Riddell, p. 68.
[76] Riddell, p. 69.

mix with other people or classes, although it cannot be denied that such an ideal place is tinged with a sense of unreality. These two examples also reveal that the exterior, representing the middle-class ideal, has actually no hold on reality; in other words, the exterior does not correspond to the true nature it should contain, or unite itself with the interior.

John Ruskin defines 'the picturesque' as 'parasitical sublimity': unlike the traditional idea of 'the sublime', which is invoked and driven from the inherent nature of the objects themselves, 'parasitical sublimity' is grounded on 'the accidental or external qualities' of objects, which are far from their true nature.[77] Ruskin is critical of this type of emotional reaction, which does not depend on true aesthetic perceptions of beauty and divinity; he later seeks the true essence lying at the heart of the object as the basis of something to produce nobler, 'the noble picturesque'. However, in reality, modernity encourages people's perceptions closer to the 'parasitical sublime', and these stories show that what can be perceived or sensed as 'the beautiful' is not an emotional reaction induced by the sublime effect of the object, but a visualisation of an ideal held by these young men, who have no access to integrated vision but can only be exposed to the differences and disparity of the reality around them. The beautiful objects in nature can be experienced by them as 'mere accessories', without any reference to actual nature. They are entrapped by what should be the 'beautiful' and the 'picturesque', although their perceptions lead to an acute sense of difference and incongruity, which is considered as a sign of the new senses that the protagonists in Riddell's stories have in common.

II. Sympathy and Money: 'A Formless Form' Catalysing the Circulating System

[77] *The Works of John Ruskin*, ed. by Edward Tyas Cook and Alexander Wedderburn, 39vols (Cambridge: Cambridge University Press, 2009-10), VIII (2009), pp.236-67.

1. Suburban houses and middle-class perceptions

Thus it can also be said that this modern sense is grounded on the difference between one's mental perception and outer reality. Whereas in conventional aesthetics, such as Romantic aesthetics, a subject attempts to go into the depth of its own interiority to seek an approach to feel a close proximity to an object and aims to feel a sense of integrity and self-fulfilment, modern aesthetic sensibilities are grounded instead on the distance between subject and object. This distance actually reflects the reality of the world, and is symptomatic of the social or emotional distance lying in the relationships between people of different social classes. It is this sense of disjunction or distance between the interior and the exterior that is rendered through the representations of the two 'faces' of the houses in Riddell's ghost stories: the old and the new, the grand and the shabby, the gothic and the modern, ugliness and beauty, stability and mobility, etc.. These suburban houses, by presenting both the ideal and the reality of the rapidly changing spaces between city and country, between nature and artefacts, work as an index of the contemporary human senses of disjunction and distantiation. A house reveals the way people feel about and related to the other and the object, how they can perceive them with a sense of difference and how people's emotions work in this changing world.

Ged Pope argues that as an imaginative space, Victorian suburbia was 'premised on the maintenance of distinction and distance, the mapping of cultural and social distinction onto physical distance'.[78] It was also the space that required middle-class people to read and decode it, only to reveal that it is unknowable: '[t]he suburb […] threatens to be worryingly unknowable. Fiction in the period […] foregrounds these anxieties around the struggle to gain a view, to penetrate and read

[78] Ged Pope, *Reading London's Suburbs: From Charles Dickens to Zadie Smith* (Basingstoke: Palgrave Macmillan, 2015), p.22.

the occluded surface of the city *and* the private zones of the suburb'.[79] Suburban houses are then considered to represent these unknowable suburbs; their perceptions in confronting the houses reflect the reality of ever-changing conditions of the suburb and society, and of unstable relationships between them and others. For the purpose of demonstrating how a house can offer an exemplar of an individual's senses and sentiments, and furthermore, how it can be related to ghosts in the stories, I will further point out two prominent themes and preoccupations in Riddell's ghost stories, namely, sympathy and money. In most of her ghost stories, sympathy and money both mediate the protagonists' actions and contribute to their process of self-improvement and independence. As I will argue, both of them actually took a new form or a kind of system during the late Victorian period and played a very important role in shaping the lives of middle-class people. By focusing on two of her stories, 'The Walnut-Tree House' and 'The Old House in Vauxhall Walk', I will discuss how Riddell depicts these changes in terms of their relations to the representation of houses as 'ghosts'.

2. Ghost as an emotional catalyst

As is often the case with the characters in Riddell's stories, Graham Coulton in 'The Old House in Vauxhall Walk' and Edgar Stainton in 'The Walnut-Tree House' belong to the well-to-do middle class. Neither of them enters the narrative on good terms with the people around them; Graham quarrels with his wealthy father and rejects him; Edgar has difficulty communicating with both wealthy people in the city and impoverished people in the countryside. It is not that they are socially rebellious characters; they are introverted, prefer solitude and are idealistic. However, in both stories, these men discover their own potential after encountering a ghost in the house. Graham Coulton sees the ghost of an old woman, a petty miser who used to live in the

[79] Pope, p.21.

house and was cruel to the poor; he is then able to gain social independence and emotional stability by solving the mystery involving the ghost. As Melissa Edmundson suggests, the ghost gives him a moral lesson that 'leads him to question his own life and the consequences of being too rich', distancing himself from his father's wealth and thus 'lead[ing] to his own financial and emotional independence from his father'.[80] He finds enough money to act rightfully and justly, that is, to distribute the money to a man reduced to poverty and restore the house to him.

Similarly, Edgar Stainton gains social and emotional stability by solving the mystery of a child's ghost, who was abused by the former owner in life, starved, and reduced to be a beggar. The little ghost is 'a constant reminder of the duties attendant on middle-class wealth', and its sad-looking figure excites Edgar's compassion towards those who are excluded and rejected by society.[81] These stories thus reveal the middle-class endeavour to express their moral and philanthropic obligations by reforming the lives of the unfortunate. The moral senses of the two protagonists are more important in these stories than their aesthetic or artistic senses, while the ghosts are the objects that remind them of a 'difference' or 'distance' and, at the same time, excite their compassion and sympathy.

In the story of 'The Walnut-Tree House', in particular, the ghost living inside the house not only offers the clue needed to solve the mystery of the plot, but also plays an important role in catalysing the emotional reactions of the protagonist and embodying the way sympathy works for members of the new middle class. Edgar Stainton's first impression of the empty house, quoted above, is analogous to his lonely situation: the sense of disharmony between the quiet, lonely house and its noisy surroundings is what Edgar feels towards himself at the time, a visual representation

[80] Melissa Edmundson, 'The "Uncomfortable Houses" of Charlotte Riddell and Margaret Oliphant', *Gothic Studies*, 12:1(2010), 51-67 (p.55).
[81] Whelan, p.94.

of his own mind. He has been in a foreign country for a long time but returns to become the new owner of Walnut-Tree House, a great mansion now standing alone in the changing landscapes of London's suburbs. Its rooms are all closed up and the house is dilapidated, without 'a sign of life about it'.[82] The contrast between its silence and the noise of the streets impresses Edgar with a sense of difference, while representing his own solitude and the emotional distance separating him from all the strangers. Though rich enough now to maintain the house, Edgar has to face his own situation:

> […] I cannot help thinking how strange it all is—that I, who went away a mere beggar, should come home rich, to be made richer, and yet stand so utterly alone that in the length and breadth of England I have not a relative to welcome me or to say I wish you joy of your inheritance.[83]

The way the great house stands, surrounded by suburban developments, is similar to the way Edgar stands surrounded by strangers, a new group of people wandering around. 'Inheritance' frequently happens to the characters in the Victorian Bildungsroman, but here it does not bring connections to new family members or relatives. Like the old-fashioned house, Edgar is poorly adjusted to the new society; his adventurous emigration led him to live 'a wild sort of life' in 'the bush' and 'the goldfields', but in the developing urbanisation of England he appears outmoded and unsophisticated.[84]

The story also provides contrasting opposites for both the house and the protagonist. Edgar Stainton's counterpart is a young clerk working at an estate agent's office in London, who is 'anxious to rise in the world, careful as to his associates, particular about the whiteness of his shirts and the sit of his collar and the cut of his

[82] Riddell, p.3.
[83] Riddell, p.9.
[84] Riddell, p.4.

coats'; he looks down on Edgar as a 'boorish' man who 'never mixed with good society'.[85] He also recommends that Edgar stay overnight at a hotel, which receives the following objection from Edgar:

> […] Rooms full of furniture, houses where a fellow must keep to the one little corner he has hired, seem to choke me. […] I can't stand noise and the trampling of feet. I used to […] think how pleasant it would be to have a big house all to myself, to do as I liked in.[86]

It can be said that a modern hotel, having many rooms and furnished to accommodate many people at the same time, represents the space where ambitious middle-class people work amidst the crowd while pushed into a corner of the big city. Edgar is a typical young man of the upper middle class who prefers to be alone and does not mix with society. Unlike the young clerk inclined toward social mobility and change, Edgar yearns for stability and tranquillity. Thus his first impression of the house indicates his sense of displacement within the city that has already been influenced by the power of the masses (the middle and lower classes), which brings him an acute sense of difference, a gap between him and society, and even between him and reality.

However, this acute sense of solitude and difference is somehow subdued by encountering the ghost in the house. Before this encounter, Edgar is not interested in the existence of ghosts, and even though he understands that the rumour keeps people away from the house, he is no nervous. He is neither bewildered at the antiqueness nor overwhelmed by the Gothic atmosphere of the house; his sensibility does not react to the conventional props and devices that are expected to provoke terror and horror. This is to demonstrate his nature of audacity and manliness nurtured by his long life in the 'bush' and at the 'goldfields' but, more significantly, it proves that he cannot give

[85] Riddell, p.5.
[86] Riddell, p.4.

truly emotional reactions to something that does not retain a sense of truth or congruity for him. If a Gothic or sublime reaction needs a real emotional basis, requiring 'some sort of sympathy with the high and solitary minds', as John Ruskin maintains, then Edgar is a modern type of a man without these emotions and sympathy, categorised as vulgar or 'weaker' men in Ruskin's terms.[87] The house therefore does not reveal something true even when he becomes its new 'owner'.

Edgar's lack of curiosity and emotional reactions to the Gothic objects suggests his potential difficulty in relating them to his inner self. The house also looks shut up, with 'no sign of life about it': 'the shutters were closed—the rusty iron gates were fast locked—the approach was choked up with grass and weeds—through no chink did the light of a single candle flicker'.[88] The uninhabited house is thus compared to Edgar's locked-up mind, with no 'light' of emotion, no 'approach' to get in, and no 'chink' to emit a breath of passion. However, Edgar's encounter with the ghost in the house provokes a series of emotional reactions of him; the ghost becomes the only object or 'existence' that he can always feel together with.

The first appearance of the child's ghost in the Walnut-Tree House is depicted in a way that evokes such a feeling of pity and compassion, described simply but not without sentimentality:

> [T]here entered, shyly and timidly, a little child—a child with the saddest face mortal ever beheld; a child with wistful eyes and long, ill-kept hair; a child poorly dressed, wasted and worn, and with the mournfullest expression on its countenance that face of a child ever wore.
>
> "What a hungry little beggar," thought Mr. Stainton. "Well, young one, and what do you want here?" he added, aloud. […] [The boy] walked slowly around the room, peering into all the corners, as if looking for

[87] Eithne Henson, *Landscape and Gender in the Novels of Charlotte Brontë, George Eliot, and Thomas Hardy: The Body of Nature* (Farnham: Ashgate, 2011), p.18. Ruskin's response to the sublime landscapes is considered gendered as well as in hierarchy.
[88] Riddell, p.3.

> something. Searching the embrasures of the windows, examining the recesses beside the fireplace, pausing on the hearth to glance under the library table, and finally, when the doorway was reached once more, turning to survey the contents of the apartment with an eager and yet hopeless scrutiny.
>
> "What *is* it you want, my boy?" asked Mr. Stainton […].[89]

Riddell uses one of the literary conventions in the Victorian period, sentimental and even melodramatic forms of expression, as can be seen in the sad-looking figure of the child 'with wistful eyes', 'poorly dressed, wasted and worn', as well as his gestures of searching and yearning for something. Here it is evident that the child acts as a reminder of moral sentiments, but what is also notable in this description is that the ghost does not attempt to confront Edgar or to make him acknowledge its existence. It is different from the 'bodily ghost' that comes back 'alive' as the dead person to show its body. This ghost walks around the house without paying attention to the living; it lives and wanders in the empty house naturally and freely.

Edgar initially understands the ghost to be a real beggar, calling to him demandingly, '[y]ou have no business to be here at all; and before you go you must tell me how you chance to be in the house'.[90] His unsympathetic reaction suggests how he might react when meeting a child begging in the streets; however, the realisation that he is encountering the 'real' ghost of the house awakens his curiosity and compassion. Edgar takes pity on the child persisting in this hopeless search and begins to search for whatever the child has lost. As the reader soon learns, what the boy seeks is not food, clothes, or warmth, as might be expected from the conventional image of the desolate, poor child, but rather his twin sister whom he used to live with until old Stainton started to mistreat him. The ghost thus not only makes Edgar feel sorry and sympathetic towards the unfortunate, but also leads him to take the role of

[89] Riddell, p.10.
[90] Riddell, p.11.

‘detective’ in the story. The child is an emotional catalyst who moves his heart and prompts him to take practical actions for finding out what has been lost. In solving the mystery Edgar meets the boy’s living sister, and as an adult she becomes his wife in the end. Therefore, the encounter with the ghost is not a mere reminder of some moral sentiments, but gives him an occasion to find his own ‘girl’, whom he can really sympathise with; furthermore, his investigation as a detective in the community enables him to communicate with a stranger, too.

3. How sympathy works in ‘The Walnut-Tree House’

‘Sympathy’ is one of the most important concepts in Victorian discourse on feelings and sensations, partly because an approach to ‘sympathy’ changed during the nineteenth century; it used to have a political and moral connotation, but it came to be discussed in terms of interiority and integrity. As Rachel Ablow demonstrates, philosophical and political arguments, which dated back to Adam Smith’s discussion of ‘sympathy’ as a basic human feeling of a social being, continued to have large influence on Victorian moralists and artists, as can be seen most typically in George Eliot’s interest in their social and educational roles. However, the Victorian discussion of ‘sympathy’ came to encompass a wide range of other fields, including science and psychology. The topic came to deal primarily with the individual matter of how emotions worked in the mind, and it did not necessarily focus on social utility and efficacy. Ablow outlines this trend and further points to ‘the death of feeling’ in the public sphere at the earlier stage of industrialisation by the great power of the market and society.[91] This tendency actually worked instead to reinforce emotional bonds within the private sphere: ‘rather than connecting the individual to an entire social order, other-directed feelings come to seem like virtues and pleasures to be engaged

[91] Rachel Ablow, ‘Victorian Feelings’, in *The Cambridge Companion to the Victorian Novel*, ed. by Deirdre David (Cambridge: Cambridge University Press, 2012), pp.193-210 (p.196).

only in relation to one's closest friends and family'.[92] 'Sympathy' thus came to be relied on only between the people who know each other intimately. However, later in the nineteenth century, the power of 'sympathy' was again invoked to reunite a society divided by the gap between rich and poor; Ablow further argues that people's interest in feelings faced difficulties as one's power of imagination encountered the stranger, 'the other'. The 'basic predictability of feeling' came to be challenged, and the privacy of inner feelings came to be treated more carefully: 'many writers challenged the privacy of feeling, […] called into question the meaningfulness of feeling, whether as emotion or sensation'.[93] A process of understanding others was then a process to test one's own sensitivity, which also led to the investigations into one's consciousness and subjectivity, and then the explorations into a modern sense of self.

Edgar exemplifies this modern sense of difficulty in having sympathetic feelings with strangers. His emotional reactions only begin to work when he encounters the ghost who should have been the rightful heir to the Stainton family instead of him. After seeing the ghost, the dead figure preoccupies his mind. He tries to understand the boy's deep sorrow and despair caused by the late Mr Stainton's cruelty, and the boy's tender emotions about the sister he has lost, by constantly seeking and watching his appearances. Edgar tries to feel 'oneness' with the ghost, identifying himself with that particular other whose situation might have been his. When Edgar encounters the girl in the end, he understands fully enough what the boy used to feel as if it were his own. The scene after the meeting with the girl is depicted as if he feels total 'oneness':

> And when he [Edgar] fell to thinking of the long, long years during which the dead child had kept faithful and weary watch for his sister, searching through the empty rooms for one who never came, and then

[92] Ablow, pp.195-96.
[93] Ablow, p.205.

> bethought him of the sister to whom her dead brother had become but the vaguest of memories, of the summers and winters during the course of which she had probably forgotten him altogether, he sighed deeply; and heard his sigh echoed behind him in the merest faintest whisper.
>
> More, when he, thinking deeply about his newly found relative [the girl] and trying to recall each feature in her face, each tone of her voice, found it impossible to dissociate the girl grown to womanhood from the child he had pictured to himself as wandering about the old house in company with her twin brother, their arms twined together, their thoughts one, their sorrows one, their poor pleasures one—he felt a touch on his hand, and knew the boy was beside him, looking with wistful eyes into the firelight, too.[94]

Edgar's feelings are verified by the ghost's presence close to him, as they take the same posture of watching the firelight side by side. Furthermore, the ghost's touch on Edgar's hand also makes him 'feel' the child's existence. This is a moment when his supernatural sensitivity incorporates the other's potential desire as his own and makes himself 'embody' it. The ghost materialises his potential actions, and Edgar is 'reborn' with his emotional and sympathetic body.

Edgar's effort to solve the mystery through the investigation in the neighbourhood leads him to engage in social communication with a group of suburban people, too. Edmundson points to the role of the local people as storytellers, who can appeal to Edgar's heart and make him notice the boy's sufferings. She discusses an important difference between the lawyer's story and that of the townspeople regarding the poor child: 'His [Edgar's] lawyer, Mr Timpson, gives him the basic, "authorized" story', and the 'authorized story' cannot cover the secrecy of the boy's suffering and emotions.[95] The lawyer only tells Edgar, 'Take my advice, have the house pulled down and let or sell the ground for building. You ought to get a pot of money for it in that

[94] Riddell, p.23-24.
[95] Edmundson, p.57.

neighbourhood'.[96] The lawyer is more interested in commercial business than the sentimental ghost, whereas a butcher, an innkeeper, and the former housekeeper (now found in the workhouse) all tell him the painful stories of the family and the two children. Furthermore, Edgar promotes an open trade with poor local tradespeople who had been excluded; the late Mr Stainton used to avoid purchasing from the local butchers and grocers to welcome more the growing wealth of newcomers in the suburban area of Lambeth; the local people complain that they could not simply 'supply "the house"'.[97]

Reconnecting with the local people thus results in both the food supply and emotional connections. Unlike the late Mr Stainton, who drives his housekeeper away to the workhouse, Edgar unites people with sympathy and money. He says, 'I will not so misuse the wealth which has been given me', thus encouraging the circulation of financial resources as well as strengthening emotional ties within the community.[98] 'The Walnut-Tree House' is thus a good example of how the ghost in the house works as a catalyst for the emotions of a young man, who lacks aesthetic or heightened sensitivity, that is, the sensitivity of 'the Gothic' or 'the picturesque'. Edgar's awakening to the ghost's existence is not based on the aesthetic or heightened sensitivity; he does not even have the ability to find any other objects to sympathise with. This condition actually parallels that of the ghost, since the ghost needs to keep seeking for what has been lost, the only object he has lost for ever, which is tender feelings from his twin sister. Distance of communication paradoxically unites the two, and the ghost and its house eventually contributes to enrich Edgar's emotional life.

4. Emotional system and economic system in Riddell's stories

[96] Riddell, p.14.
[97] Riddell, p.14.
[98] Riddell, p.17.

The idea of a house as a system in which emotions are evoked to connect with surrounding community and society can be considered as a revival of moral claims for the power of 'sympathy', but Riddell's stories are different in that they are also conscious of the effect of emotions on financial stability and economic success. In Riddell's stories, the protagonists often end up finding financial equilibrium at the same time that they gain emotional satisfaction; they acquire status not so much by making money as in their effort to acquire or secure 'real property', such as a house. Such connections help stabilise the economic fluctuations in the area, particularly concerning housing values, and can contribute to slowing the rapid demographic change taking place in suburbia. The house as a property would establish deeper connections to the overall economic health than inheritance. Furthermore, the financial reality for the suburban middle class would have been the world of credit, rather than land as capital.

In the unstable and competitive world, Riddell's protagonists cannot always retain their own property in the end, but helping return the property to the 'rightful' landlord or owner can at least give them access to houses or land within the area of urbanisation, so the community gains a certain stability in terms of the flow of population. In 'The Open Door', by solving the mystery, Phil helps Lord Ladlow to restore his lordship and preserve the natural landscape against urbanisation, while he himself ends up living in his ideal countryside. In this way, Riddell's protagonists often achieve their middle-class dreams of peace and rest, while establishing emotional bonds that connect different classes and enhance the occasions of business in the community. Therefore, this idea of a haunted house as an emotional system connects directly with Riddell's keen interest in economics and investment.

Riddell indeed had an affinity with businessmen and the business world, which was then assumed to be a world of practical calculations and of dishonest affairs,

especially during the economic instability typical of Victorian times. There were unexpected financial panics, following 'the collapse of the speculative bubble in foreign shares' in 1825-26; subsequently, any panic became 'a frightening sign of how fragile the entire financial edifice was' throughout the nineteenth century.[99] The credit system continued to be unstable. Furthermore, since inaccurate and unreliable information circulated constantly, frauds often took place: 'ordinary Britons could not visualize how the market worked because what they could read by journalists was limited to what the journalist could find out—and this was limited by the stockbrokers' desire to control information'.[100] Ordinary citizens did not have easy access to professional knowledge.

Riddell was particularly interested in the new generation of young businessmen who were involved with this precarious world, and this can be understood by a series of her realistic novels, which established her reputation as a writer. She attempted to provide positive and favourable images of these businessmen; Nancy Henry, for instance, argues in her article on Riddell's novels on 'the city' that, by dealing with masculine matters of business affairs and investments and choosing 'city men' who seem to lack the psychological complexity, she 'resists literary conventions and the Romantic legacy of interiority that we now call psychological realism'.[101] Instead Riddell wrote about 'men of action' rather than men of introspection; what is important to Riddell is not their cruelty and hardness but how they suffer from everyday business failures and uncontrollable economic depression, how they can survive in the world that cruelly buffets their honesty and

[99] *The Financial System in Nineteenth-Century Britain*, ed. by Mary Poovey (Oxford: Oxford University Press, 2003), p.15.
[100] *The Financial System*, p.4, 25.
[101] Nancy Henry, 'Charlotte Riddell: Novelist of "the City"', in *Economic Women: Essays on Desire and Dispossession in Nineteenth-Century British Culture*, eds. by Lana L. Dalley and Jill Rappoport (Columbus: The Ohio State University Press, 2013), pp.193-205 (p.196-97).

fairmindedness.[102] For these protagonists, economic downturns correspond to their own depression of mind: 'Riddell mixes the details of everyday financial matters with passion. She sees the inevitable swings of economic circumstance as part of the "love, hate, death, joy, sorrow, meeting, parting […]"—the reality of common businessmen and women.'[103]

This point of view is also suggestive for the role of ghosts in its relation to Riddell's interest in sympathy and economy. The young, ambitious men in her ghost stories do not have philosophical perspectives, although ghosts in the houses are able to make them aware of the hardship and sufferings of the distant other. It can be said that Riddell's ghost stories attempt to show potential effects of emotion in these young men's lives, as they become involved in suburban life and deal with money and property. She describes a man who comes to value emotional work and system, where sympathetic feelings can promote human bonds during the time of economic instability.

5. How money works in 'The Old House in Vauxhall Walk'

5.1 Affinities with 'The Walnut-Tree House'

Riddell also represents this emotional system in its relation to the economic system which was changing at the time. This can be understood through a close reading of the story 'The Old House in Vauxhall Walk'. The ghost in this story appears as the old woman that the protagonist Graham Coulton sees in his dream while staying in an old suburban house; and the woman is depicted as an 'old, wrinkled hag'.[104] The large house looks old and Gothic, possessed by the wealthy and venerable family, the Tynans. The now-dead old woman inherited this house, but since her death it is owned

[102] Henry, p.197.
[103] Henry, p.203.
[104] Riddell, p.105.

by her brother, who suffers from economic hardships and rents out to a man called William, Graham's former servant. This old house faces the same fate as all other large houses in the suburbs: being occupied by the lower classes or falling into desolation. William's family is about to leave the house because his wife and children are frightened of the ghost, which means that the house is almost destined to be uninhabited. This spiral of decline arises from a single cause: the ghost of the old woman, who could not have any sympathetic feelings with the less fortunate while she was alive, her dis-communication with the others.

The story shares the same trajectory as 'The Walnut-Tree House', in that the ghost works as a moral reminder, as a stimulus to evoke sympathy from the protagonist, Graham. When he first sees the ghost of the old woman, Miss Tynan, she repeats the act of lifting sovereigns from her lap and dropping them, and her fingers are described as 'more like talons than aught else as they dived down into the heap of gold'; she also cries mournfully, 'Oh! my lost life'.[105] The next moment, Graham sees the sight of poor people hanging around her:

> They closed about her, all together, as they had done singly in life; they prayed, they sobbed, they entreated; with haggard eyes the figure regarded the poor she had repulsed, the children against whose cry she had closed her ears, the old people she had suffered to starve and die for want of what would have been the merest trifle to her; then with a terrible scream, she raised her lean arms above her head, and sank down—down—the gold scattering as it fell out of her lap, and rolling along the floor, till its gleam was lost in the outer darkness beyond.[106]

This scene of the sobbing entreaty of the poor and the cruelty of the miser moves Graham, 'with a fear and agony upon him such as he had never before felt in all his

[105] Riddell, p.105.
[106] Riddell, p.106.

existence'.[107] The ghost in the story thus works to evoke Graham's sympathetic feelings for the poor.

In this story too, Graham starts to work as a 'detective', but in this case to find a certain material object, namely, the money the old woman never used for charity in her life, the heap of gold whose 'gleam was lost in the outer darkness'. The 'missing treasure' is actually hidden behind the mirror, and the preternatural breaking of the mirror with a crash, after two robbers have intruded into the house, reveals the existence of the gold to Graham. He shares his knowledge with Mr Tynan and helps him to secure the old house in the end.[108] Andrew Smith discusses this point in light of the male emotional development and financial independence. The story clearly depicts a process whereby Graham becomes reconciled with his father in the end by demonstrating his moral responsibility and securing his financial stability, with the money shared by Mr Tynan. Smith maintains that Graham regains his position by overcoming the feelings of the 'lost life' of Miss Tynan and compensating for her lost world with his entry into the public sphere instead. Considering the gender dynamics of the story, Miss Tynan is 'lost to a world of public money and social decorum because it is a world that is "owned" by men'.[109] The story is gendered, presenting the male protagonist's social initiation into independence. Meanwhile, the female heir to the family fails to use her money wisely and cannot sustain the old house. She hoards her 'treasure' in the house, blocking it from circulating as currency in the public sphere; by contrast, Graham and the two robbers liberate the money buried in the house for the community.

5.2 Miss Tynan's wealth and the new economic system

[107] Riddell, p.106.
[108] Riddell, p.111, 114-15.
[109] Andrew Smith, *The Ghost Story, 1840-1920: A Cultural History* (Manchester: Manchester University Press, 2010), p.75.

The failure of the old woman in distributing money for the community is not only caused by female estrangement from the public domain but is more deeply rooted in a large shift in the Victorian monetary system, which is implied by the description in which the 'treasure' she owns consists of a heap of 'gold pieces' as well as 'boxes filled with securities amid deeds amid bonds'.[110] Gold might have an allegorical meaning of wealth, which impresses on readers with the importance of this story as a moral tale, but the 'treasure' she hides is specified as including both gold pieces and boxes of paper securities, which reveal Riddell's attention to the monetary system of the business world.

It is known that in the latter half of the nineteenth century, the dominance of banking in British economy made way for new forms of monetary exchange, while faith in credit reinforced the system of finance based on paper documents and settlements using symbols and signs. After the Bank Charter Act in 1844, banknotes (those issued by Bank of England) were backed by gold (which means that they were as good as gold), establishing the gold standard in the British economy; this also led to the centralisation of banking and the proliferation of drafts and securities in business transactions. Mary Poovey explains that 'by the middle of the century, most Britons had become reconciled to paper money, for the Bank [of England] had made notes convertible [to gold] once more', and the system of credit kept running based on many other kinds of paper documents or 'written promises to pay', including 'simple promissory notes and I.O.U.s, cheques (or checks), various kinds of bills of exchange, and accommodation bills'.[111] Miss Tynan's 'treasure' signifies this new type of wealth consisting of gold and papers. Moreover, when the individual wealth was accumulated and speculated by means of exchange and investments, and money-making no longer relied on physical gold, money became something to be calculated as a potentially

[110] Riddell, p.115.
[111] *The Financial System*, p.9.

infinite symbol of wealth. Miss Tynan's buried boxes of 'deeds' and 'bonds' testify to her possession of several properties and their lease contracts, while the 'securities' also intimate her experience of financial management (probably involving government bonds) as well as her potential individual bank funds. This 'treasure' should thus serve as a modern figure of wealth.

On the other hand, the story also features Miss Tynan's strange 'poverty': 'He [Graham] saw her walking slowly across the floor munching a dry crust—she who could have purchased all the luxuries wealth can command'; he also witnesses her skinny figure lying on 'a four-poster bedstead without hangings of any kind', 'with her thin white locks scattered over the pillow, with what were mere remnants of blankets gathered about her shoulders'.[112] Thus, in spite of her hidden store of 'money', her wealth somehow works to nullify 'life' itself, confirming the ghostliness of her existence even while living. Because of these symbolic descriptions of skinniness and emptiness (associated with the 'bedstead' instead of the bed, and the 'remnants' instead of the blankets themselves), this strange 'poverty' does not signify her personal greed or an extreme frugality but the immaterial nature of the reality of money that is represented in her existence.

Smith discusses Miss Tynan's strange self-reflection in the mirror (the very mirror she hides her 'treasure' behind), interpreting this second spectral figure as a symbol of a soulless miser that is almost equivalent to the money, 'which is both abstract (coined) and real (gold)'.[113] Here he argues in terms of her greed and obsession with money; the money is the very object she desires, which is shown as a contrast to her diminishing humanity. The coins and gold are the material objects of her desire, and thus she becomes the money itself. However, considering Miss Tynan's visible reduction to skin and bones, which strangely runs parallel with her decrepit and

[112] Riddell, p.106, 108.
[113] Smith, p.74.

decayed house, her figure is more like the embodiment of money as it became less and less physical in the Victorian age. Possessing 'money' at the time did not mean wealth as its material accumulation and quantity; it always came with the risk of losing physical things for security or a mortgage. In fact, the missing papers and documents have deprived Miss Tynan's brother of all these properties, and this is why the inherited house has to be leased to a member of the working class. These paper documents do promise wealth, although necessarily involve risk. In this sense, 'money' at the time was almost invisible, since the capital itself is 'at work elsewhere, awaiting collection at some future date'.[114] Moneymaking thus leads to a risk of loss of material goods and physical properties, but it does work for increasing wealth as long as 'money' keeps circulating in the market in a visible way.

Gail Turley Houston studies the relationships between the Victorian economic discourse and its expressions in Gothic tropes and in Gothic literature. She explains that figures of 'panics' and 'fluctuations' (both in terms of economy and psychology) at the time was 'Gothicised' both in the discourse of economic professionals and in literary novels, and that this is largely due to the shift of the focus on the economic sphere from a domestic household run by women to the masculine capitalist marketplace, where economic desires are directed outwards towards national and global markets. There was indeed a need to 'domesticate' and 'naturalise' the unknown panics and anxieties coming from this external environment.[115] She further argues that the Gothic is not only revealed in psychological fears and cultural anxieties but also significantly as 'the crisis of representation': '[t]he Gothic […] is virtually anywhere in Victorian discourse as a trace of the fragmentation of language and subjectivity apparent in the increasingly bankerized Victorian period.'[116] Victorian

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[114] *The Financial System*, p.2.
[115] Gail Turley Houston, *From Dickens to* Dracula*: Gothic, Economics, and Victorian Fiction* (Cambridge: Cambridge University Press, 2005), p.1-4.
[116] Houston, p.8, 13.

‘bankerization’ was among the crucial movements that influenced the representational system in literature influencing the impenetrability of language and subjectivity. In this new world, ‘gold’ was no longer visible or material: the world became ‘cut off from the language of the gold standard, which linked capitalist processes to an ostensible, knowable reality’.[117] As the material standard of gold turned into the paper standard, complex forms of paper money and securities were further able to function without any physical reference; they did not need the visible or material gold that they had originally represented. This certainly changed the meaning of money for both capitalists and other individuals involved in this new economic system.

The skin-and-bone ghost of Miss Tynan thereby embodies this absence of physicality in her own frame. She is a victim within this capitalist world, destined to lose all her belongings, family, emotions, and ‘life’, and her existence is also to be ‘lost in the outer darkness’ along with her sovereigns, only to haunt the house as a ghost. She is a new figure of a moneygrubber who is constantly exposed to a risk of loss, rather than the conventional image of a petty miser who is deeply obsessed with money as material object. Her existence as a ghost testifies to this representation in which all the material things are deprived of their contents and bodies.

5.3 Houses for speculation and investment

In association with this loss of physicality, it is noteworthy that the house also changes its significance. Symmetrically, the house itself experiences loss in the story, holding less and less furniture; some of the furnishings left behind in her room are skeletal, such as ‘a four-poster bedstead without hangings of any kind’, ‘a rickety washstand with all the paint worn off it’, and ‘a cracked glass spotted all over’.[118] Just as the old woman is reduced to skin and bones, so the uninhabited house becomes a

[117] Houston, p.8.
[118] Riddell, p. 108.

shell without either contents or effects. In this way, the old house abandoned in the suburbs is no more 'physical' than the old woman that haunts it. It can be said that many suburban houses in the late Victorian era also gradually changed their value and the meaning of their existence. First, they became sites where people continuously move in and out, where people from different social classes interchange and mix; on the other hand, they were always identified as the ideal dwelling for middle-class people who love peace and rest. In this sense, the suburban house had contradictory aspects: one was the conventional idea of an ideal home for the family, to be passed on to subsequent generations; the other was the prevalent idea of a house as a target of investment and speculation.

The latter factor is connected to an idea that a house has commercial value as immovable property; through this property temporary inhabitants flow in and out as if like currency. The house offers physical space to live in, but it also functions like 'immaterial' money that retains a certain value by becoming a target of exchange or a unit of account. Although, without maintenance, houses might get old and deteriorate, as long as people keep living and maintaining their living environment, they can sustain exchange and market value; an aged house can be an attraction for consumers, while renovations and improvements can add value to the original house. In this sense, houses need a constant flow of people, rather than merely long settlement or permanent residence, to sustain their value. It is the interchange of people within the space that secures the value, while luxurious furniture or high-status inhabitants attached to the space do not necessarily assure its high value, as can be seen in the Victorian housing situation where grand suburban houses rented out to the lower classes. It can be said that the 'interior' of the suburban houses at the time was not required to coincide with their 'exterior', and the affluent groups of people gradually took an interest in the suburban house as an object for their investments rather than as

their permanent home. Therefore, in accordance with British 'immaterial' currency, these suburban houses could not assure the representational system where the interior and the exterior was always in harmony or congruity, but instead they tended to reinforce the economic system where the physical significance of the space was absent, while the external features kept changing and moving all the time.

In this way, the old woman and her house in 'The Old House in Vauxhall Walk' work as symbols; they lose their physical significance in that she is not able to keep her 'body' or 'life', while the house loses its furnishings and its inhabitants. The house reveals the source of this immateriality, that is, the 'treasure' hidden behind the mirror. Graham liberates this treasure and makes it 'visible', so the coins are given to him while the paper securities return the money and properties they represent to their owner, Mr Tynan. The house is restored to its proper owner, preventing its decay and bringing the business of suburbia back to life. These male beneficiaries would use their money wisely for the benefit of its financial circulation, keeping it 'visible' so that the financial system is healthier. Rendering 'immaterial' money 'visible' was significant in this unreliable economic environment. What the work of journalists and writers who wrote about financial matters did was 'making this system seem trustworthy—making it *imaginatively* visible', as Poovey maintains.[119]

6. 'A formless form': the suburban house representing the new immaterial world

Riddell confronts people's anxiety and the distrust prevalent in the world of business, as can be seen in Miss Tynan's rejection of the people around her. Trust in debtors or tenants is no more easily maintained than sympathy in strangers, and emotional elements are considered necessary to facilitate these relationships; one such element is an imaginative power on the part of the affluent to understand the world

[119] *The Financial System*, p.3. Italics mine.

with faith and sympathy. As a typical young man of the new generation experiencing this suburban world, Graham Coulton, who is preoccupied with the means to earn money and to keep his own status as a member of the upper middle class, is lacking in depth of feelings and thought; however, in the end he is able to understand and love his father, gain his father's trust, and secure the poor man's rightful inheritance. Graham may not possess a kind of Romantic interiority, but he is more concerned with immediate emotional reactions to the changing reality of the outer world, where people's 'life' revolves around the circulation of people and money. This new generation particularly needs to face the expansion of the city as they seek ideal houses of their own. In reality, suburbia is the site where different social groups and many strangers come and go; it is also the site where the new economic system and power of money starts to prevail. In this situation, Riddell's protagonists need to be aware of distant others, ghosts, and the invisible monetary system so that they can achieve their individual aims and goals and survive in the capitalist world. To restore 'real' emotions and 'visible' money is Riddell's strategy, so as to better understand this changing world; her application of ghosts in the stories succeeds in realising the 'return' of the emotional body and the material money in the particular space of the suburbia.

Thus, Riddell's houses work as an index to measure the senses of the new middle class, especially young men who need to engage with the capitalist world to secure their status as respectable and relatively affluent members of society. They are different from aristocrats who were enlightened and educated with their aesthetic sensibilities, and who were able to sympathise with strangers using a Gothic imagination. These young men are better at money-making and try to establish their own moral relationships with the less fortunate people; they are 'weaker' men in terms of high sensibility but can be emotional when in need. Uninhabited suburban houses

test the senses of these men. They first experience a sense of contradiction, disharmony, and distance from these strange, enigmatic objects, partly because the suburban houses reveal contradictory aspects of the ideal and reality. Nothing in the world holds evident reality for them; and yet this leads to their trust in immediate perceptions and feelings though their attempts to communicate with the stranger and the new, unfamiliar world.

Riddell's young protagonists work as a kind of detectives in their haunted houses, trying to find clues to the identity or the origins of the ghosts. In this sense, they can be compared to a typical hero in the genre of sensation novels. Like Walter Hartright in *The Woman in White*, these young detectives become socially and mentally independent by solving a mystery; they achieve social status by restoring the order in the end. However, in Riddell's ghost stories, the protagonists' fulfilment and self-realisation lies in occupying a particular space, and also in sharing the emotional entity of the house and its community, not merely by solving the mysteries intellectually. Ghosts and houses play an important role in this emotional aspect, as they hide some undercurrents of feelings among the family and local people, or anxiety and instability within the world of business. These haunted houses are not only emotionally charged; their significance and existence as dwellings also depend on the new economic system in British society. These houses are worthy of survival because they have a potential to become targets for 'new money'. They serve as financial property, and are not something to be perpetually inherited by descendants in the traditional way; instead, they can exist because they can be owned by a succession of strangers and outsiders. In this way, the houses in Riddell's stories work as a medium of circulation, 'a formless form' that can occupy a particular space and time while continuing to move and transform. The body of a haunted house is the body of a ghost; the exterior is visible, but its physical reality is lost and gone. However, this

‘formless form’ enables the protagonists to react emotionally to others and make the economic system work properly for the community.

Ghosts in the stories of Braddon and Riddell lose their physicality, while in society people at the time started to desire for both social stability and emotional fulfilment. People had difficulty believing in their self-identities because the integrity of mind and body had been lost. Riddell revives Gothic conventions, but not for a literary challenge to overcome the tradition. She suggests that an ordinary approach to ‘the Gothic’ is no more effective in bringing mental shocks or physical sensations in the middle-class protagonists, and her readers. Riddell uses ghosts to show people’s lack of feelings and emotional reactions, and at the same time, to show the significance of communication by understanding the works of mind and its emotional effects. Through the representations of literary ghosts and their houses, Riddell embodies the emotional system and its effects on the real bodies of people in society.

Conclusion

This thesis examines the fictional ghosts created and represented by the four writers in their ghost fiction, Emily Brontë, Elizabeth Gaskell, Mary Elizabeth Braddon, and Charlotte Riddell. I particularly argue on the ghosts' physical embodiment as the returning dead and examine how each embodiment foregrounds the significance of the body that can work with some power and effects in the literary representation and in mid-Victorian society. In Brontë's and Gaskell's works published mainly in the 1840s and the 50s, the dead come back on earth to show that they restore their own bodies as a vampiric child or a victimised mother. They assume the potential 'life' and 'strength' within the body, and this embodiment of a powerful human body that is grounded on the scientific knowledge is a new approach to the creation of a ghost. While these 'bodily ghosts' assert their existence to be recognised and acknowledged by their witnesses and observers, ghosts in Braddon's and Riddell's stories which were published during the 1860s-80s are often less bodily, and the distance between the ghosts and witnesses becomes increasingly wide. This increasing distance is partly because the ghosts' bodies come to be the object that can only be approached through one's delicate sensibilities and emotional projection.

The latter half of the Victorian period experienced many chances of physical appearance of ghosts in the cultural sphere, including the proliferation of ghost stories and supernatural fiction by the medium of periodicals and magazines and the experiments with supernatural or superhuman bodies on stage or at séance. Whereas the dead emerged more often in people's lives and their bodies and existence felt closer, Braddon's and Riddell's ghost stories depicted the emotional distance between ghosts and people. At the height of the popularity of ghost stories, these writers created the ghosts that people were required to confront with emotions and

sensibilities. This reflects the society increasingly lacking in emotional communication between the classes, the rich and the poor, and men and women. For these writers, ghosts are the potential source that could stir up people's real emotions.

Thus, this thesis attempts to demonstrate the above apparent shift in the literary ghost representation, through the analysis of ghost fiction written by four representative female writers in the Victorian era. In the following I provide a brief summary of each chapter. The other aim of this thesis is to find a relationship between these ghost representations and the authors' interest in the problems of mind and body, or emotion and body. After the summaries, I review my thesis in the light of this matter on mind and body.

The first chapter examines *Wuthering Heights*. The chapter argues that Nelly's idea of a vampire comes from her reading experience, which should include Romantic literature, and that the idea reveals a variation of her images on death and the dead. She fears incarnated goblins most of the time, but moving to Thrushcross Grange infuse her with a new idea, which is influenced by the Romantic aesthetics and Evangelical ideas on death. Furthermore, her interest in the body in the afterlife leads to an idea of a vampire. This is a new image of the 'ghost' for Nelly. She combines the facts provided by her careful observations on Heathcliff's dying body, which is strangely animated, with her imaginary products based on her experience of reading about vampires and vampirism. Nelly's images of a vampire also provide a clue to the new representation of a 'ghost' in the novel. Catherine's ghost manifests its body by regaining blood, which she has lost while she lives. She loses much blood in her sickness by bloodletting and on some other occasions. The contrast between Heathcliff's dead body and the ghost's bleeding body demonstrates that the ghost regains blood and that its body is revived and reproduced from being a literal corpse, gaining more strength and power than its original body. This is also supported by the

contemporary ideas on body and blood.

The second chapter explores the ghosts' bodies in Gaskell's ghostly short stories. Gaskell uses one of the Gothic conventions in which dark and fearful curses in the past are materialised in the present, but what sets her fiction apart from the Gothic romance is that the patriarchal power of curses which keeps victimising and damaging female bodies is not resolved in the end and their bodies are likely to keep passing on the evil power to daughters, haunting them by manifesting their traces of wounds and marks through daughters' bodies. Daughters' spectral bodies are the resurgence and repetition of mothers' bodies. Thus, daughters are all difficult to behave independently. Some daughters have to seclude themselves from society; other daughters are dying or dead. Their damaged and spectral bodies deprive them of a chance to act with their own will and establish their self-identity. However, these experiences direct children to demand or desire the presence of the wholesome body, the presence of motherhood. Servants' bodies make up for the absence of the ideal bodies of mothers, although they often work for violence. Gaskell proposes the ideal body, which needs to be controlled by mind, by depicting what is lack in real society, although the significance of bodily presence is manifested by the continuity of the spectral ghost.

The third chapter focuses on the analysis of Braddon's ghost stories. In her earlier stories, she creates Gothic atmosphere, but she is not intrigued by the powerful appearance of the bodily ghosts that Brontë and Gaskell present in their ghost fictions. Braddon is more conscious of the natural representations of ghosts, which come back to those people who used to be connected in some ways, in terms of family, friendship, or rivalry. However, ghosts come back as 'shadows', whose existence people can only feel through their perceptions and sensibilities. The appearance of 'shadows' make people aware of the hidden feelings lurking somewhere amid the relationships between them. The feelings thus awakened include a deep sense of remorse or secret

affection, and the feelings altogether constitute the entirety of the emotional experience of the living. In Braddon's later stories, however, these returned ghosts stay in the emotional distance, even though their physical existence can be felt closely. The dead do not recall particular emotions on the part of their witnesses and observers. This suggests that there has been no significant emotional communication or understanding between the subjects. Braddon reflects the lack of emotional understanding in society in series of her ghost stories.

The fourth chapter focuses on the analysis of Riddell's ghost stories from the collection of *Weird Stories*. In them, ghosts are more natural in their appearance, and the stories suppose the lack of emotional reactions between ghosts and their witnesses. Riddell's young characters are instead attracted by suburban houses, and she represents them as substitutes for the conventional role of ghosts. Riddell's houses work as an index to measure the senses of the new young generation of the middle class, especially young men who need to get involved in the capitalist world. They may not give emotional reactions to haunted houses by means of Gothic imagination, but they are attracted to them with a sense of disparity, disjunction, and desolation, with modern sensitivity. On the other hand, ghosts in the houses have an important role in stimulating their senses to evoke moral sentiments and sympathy. Furthermore, ghosts represent the form of money that became less visible in the real world of business. When these young men face ghosts inhabiting the house, they begin to have a true sympathy for others and use their money effectively for the community. In this way, ghosts and houses are worthy to survive both in the physical world and fictional world, both working as a 'formless form' which supports human relationships and the new monetary system circulating in society. While Braddon depicts the less bodily form of ghosts and represents the emotional distance, Riddell depicts the transforming, formless houses in the suburbs and invisible form of money, further attempting to

realise the 'return' of the emotional body and the material money among people.

Finally, through the analysis of these ghosts, the thesis attempts to demonstrate how ghosts are related to the contemporary problems of mind and body, or emotion and body. As stated in the thesis's introduction, and in the introductory part of the fourth chapter, the materialistic ideas on mind and body led to an idea of the 'materialist science of the self', and its dominant idea in the former half of the nineteenth century sought to achieve a harmonious unity between mind and body. It can be said that Brontë and Gaskell were influenced by this trend of scientific debates on 'self', and that their ghosts represent one of the concepts of physiological bodies, which are integrated or controlled by some higher faculty within the human organic frame. Both of the writers believed in one's volitional will. For Brontë, the will is under the self-regulating system of body which is itself the source of life and strength. The conceived body is similar to the idea of the mechanic body that can sustain itself autonomously, often with some mysterious power and energy.

In the contemporary physiology, the 'concept of sensory-motor reflex' was established in the 1820s and 30s, and it supported the idea that it was the physical brain that shaped the mind. Some physiologists argued 'how distinct sensory and motor functions operated within the nervous system' and that the nerves, the spinal cord, and the brain were linked through in the whole mechanism; 'this concept of sensory-motor reflex made possible a notion of automatic mental action which would be explored and reworked in mid-nineteenth-century Britain'.[1] Brontë's work represented in many ways the scientific discourse before the mental activities became one of the important scientific and social problems. On the other hand, for Gaskell, one's will is something that can be strengthened to nurture and control the self.

[1] Jenny Bourne Taylor, 'Body and Mind', in *The Cambridge Companion to English Literature, 1830-1914*, ed. by Joanne Shattock (Cambridge: Cambridge University Press, 2010), pp.184-204 (p.186).

Influenced by Unitarian ideas, Gaskell considers that the will and intelligence are the important factors to underscore the concept of unity between mind and body and that these factors are not necessarily reduced to purely physical and physiological faculties. Each individual effort can work for moral responsibility in society.

Braddon and Riddell started to write their fiction when 'psychology' emerged as a scientific discipline. 'Physiological psychology', which explored the workings of body on mind, was one of the important topics in many periodicals since the 1850s. The word 'psychology' was already 'common and unremarked in the periodical literature' in 1860.[2] It can be said that Braddon's and Riddell's interest in emotional bodies exemplifies the physiological approach to the mental life, although they consider that one's experience of emotion and feelings forms the emotional entity in a physical frame. Emotions and feelings evoked as sensation and physiological reactions mediate the consciousness and form the self; an idea in which 'consciousness depends on emotional awareness as much as rational thought' came to be influential.[3] It would be difficult to generalize the whole trend of concepts on mind and body in the Victorian period, but it is evident that there was a shift somewhere around the 1860s: in the earlier times, the human body was mostly governed and regulated by a higher faculty of the mind; in later times, the physical body and sensations motivated an awareness of the realm of emotion, whose idea likely undermined the established faculty of the mind, but developed into the debates on emotion and mind, and then led to the science of modern psychology. The shift in ghost representation during the time of the 1840s-80s actually followed this shift in the scientific exploration of mind and body during the Victorian times.

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[2] Rodger Smith, 'The Physiology of the Will: Mind, Body, and Psychology in the Periodical Literature, 1855-1875' in *Science Serialized: Representations of the Sciences in Nineteenth-Century Periodicals*, eds. by Geoffrey Cantor and Sally Shuttleworth (Cambridge: The MIT Press, 2004), pp.81-110 (p.83).
[3] Taylor, p.195.

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